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Vol. VI (MALAYALAM)

GANGA RAM GARG

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न लगायें।



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पुस्तक—वितरण की तिथि नीचे अंकित है। इस  
 तिथि सहित २० वें दिन तक यह पुस्तक पुस्तकालय में  
 वापिस आ जानी चाहिए। अन्यथा १० पैसे के हिसाब  
 से विलम्ब-दण्ड लगेगा।

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# International Encyclopaedia of Indian Literature

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VOL. VI: MALAYALAM

By  
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OM

From the unreal lead me to the real!  
From darkness lead me to light!

—*Bṛihad-Āraṇyaka Upanishad* 1.3.28.

TO  
SWAMI OMANANDJI MAHARAJ SARASWATI  
“Tapasvi, Reformer, Scholar & Museologist”  
President,  
Arya Paropkarini Sabha, Ajmer  
Acharya, Gurukula Jhajjar  
Author of:  
*Haryana ke Prachin Mudrank*  
*Haryana ki Prachin Taksal, etc.*







## PREFACE

On the pattern of Sir Paul Harvey's *Oxford Companion to English Literature*, I thought of preparing a work on Hindi Literature. I started work on it in the early fifties but it was in June 1958 that I was able to get the Introduction to my *Concise Oxford Companion to Hindi Literature* printed. It was a great relief and satisfaction to me that my work was published by the Oxford University Press. My Hindi work not only includes articles on Hindi writers and their important works, but also incorporates notes on Hindu mythology and ancient geographical names. Immediately after the publication of this volume I embarked on a similar work: "Companion to Indian Literature". It was not only to cover the literature of Sanskrit, Pali, Prakrit & Apabhramsa but also to include the literatures of all the modern Indian languages. It was also to have articles on Indian mythology and ancient Indian geographical names. With fresh vigour, determination and a sense of mission, I proceeded well for several years, though initially the task appeared quite arduous. In a few years I had quite a number of bundles of manuscripts and it seemed that the work would be complete in another six years. But it was not to be. I was transferred from my teaching assignment, where I had ample leisure, to the administrative career, where even spare moments were not available. The Oxford University Press had agreed to publish this work and had helped me in finalizing the scheme. Mr. R. E. Hawkins of the Oxford made enquiries for several years about the progress of the project, but finding that the work had almost come to a standstill, the matter was closed. But the idea that had overwhelmed me for almost 25 years, was not to meet such an inglorious end. After retirement in 1977, I devoted my whole attention to the project. Since the scheme covering only the portion on literature meant multi-volumes, the new Publisher Shri K.M. Mittal decided to publish the volumes literature-wise in a convenient format. Accordingly, the first volume: *Encyclopaedia of Indian Literature* (Sanskrit, Pali, Prakrit & Apabhramsa) was published in 1982, and the second volume, *An Encyclopaedia of World Hindi Literature* in 1986.

The Publisher decided in consultation with me that a new Series: "International Encyclopaedia of Indian Literature" be launched and all the volumes should form part of this new Series. As *Encyclopaedia of Indian Literature* (Sanskrit, etc.) had gone out of print, its revised edition came under this Series with the new title: *International Encyclopaedia of Indian Literature* (Sanskrit, Pali, Prakrit & Apabhramsa) and was published in early 1987 as Volume I. Since then other volumes in this Series are: Vol. II (Tamil), Vol.



III (Assamese), Vol. IV (Kannada), Vol. V (Telugu). The present volume in this Series is now out as Vol. VI (Malayalam). The further volumes in this Series are likely to be of Urdu, Sindhi (these have partly been contributed by scholars in Pakistan), Oriya, Indo-Anglian, Gujarati etc. Other volumes would also follow and be numbered as they come out of press.

With the help of my Malayalam-speaking students, I compiled articles on Malayalam literature. These were done almost 20 years back, but for the reasons explained above, the manuscript simply gathered dust. And when the time came for its printing, the whole material had to be up-dated. In the meantime, several publications had come with the result that a comprehensive treatment of the material was necessary. And when the whole material had been given the final shape, I approached Dr. K. Ramachandran Nair, Professor and Head of the Department of Malayalam, University of Kerala, Trivandrum. He went through the entire script. He has incorporated the latest research in the manuscript, has made several corrections and has improved its quality. I am grateful to him as also bless my students, who now occupy prestigious positions. For non-Malayalam readers, a survey of Malayalam literature has been prepared.

I am indebted to the scholars and Publishers, whose works I have made use of. The principal works are: *History of Malayalam Literature* by P. K. Parameswaran Nair (Sahitya Akademi), *A History of Malayalam Literature* by Krishna Chaitanya (Orient Longman), *Landmarks in Malayalam Literature* by T.K. Krishna Menon, *History of Kerala* by K.M. Panikkar, *Literature in Modern Indian Languages* (A.I.R.), *Malayalam Literature (Encyclopaedia of Literature)*: ed. Joseph T. Shipley, *Bharatiya Sahitya Kosh* (ed. Dr. Nagendra), *Comparative Indian Literature* (Macmillan, 2 vols., 1984, 1985), *Contemporary Indian Literature* (Sahitya Akademi), *Encyclopaedia of South Indian Culture* (Bagchi), *Bibliography. Dravidian Language and Literature* by Busnagi Rajanna (Madurai University, 1973), *History and Culture of the Indian People* (Bharatiya Vidya Bhavan), *Review of Indological Research in Last 75 Years*, *Who's Who of Indian Writers*, *Modern Vernacular Literature of Hindustan. Language and Literature of Modern India* by S. K. Chatterji, *History of South India* by K. A. Nilakanta Sastri, annual surveys of literatures issued by the Sahitya Akademi, etc.

Generally articles on Indian writers go with their Christian names, but there are cross-references under their surnames, which would facilitate to the location of the writers.

I am presenting this Volume to Swami Omanandji Saraswati, whose upright character has always fascinated me.

The press-copy of this volume has been prepared at the residence of my daughter, Mrs. Usha Mittal and my son-in-law Shri S. C. Mittal. Deepali, Deepankur and Rakhi have been of great help to me. Unfortunately I and my wife, Shrimati Shanti Garg fell ill during this period, when Dr. V. P. Sharma and his wife Dr. Shubha Sharma treated us with devoted attention, I take this opportunity of blessing them all,



*Preface*

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Shri K. M. Mittal, the Publisher, has acted expeditiously in preparation of this Volume as also the earlier ones, and the Press, Editors and Proofreaders deserve my heart-felt thanks.

I have done my level best to include every important writer. In the case of modern writers, whose names are not found here, I can only say that this should not be taken as a reflection on their competence and scholarship. This is mainly because the sources of information are limited and amends would be made in the revised edition, if my attention is drawn to that effect. As this is the first work of its kind in English on Malayalam literature, I am quite conscious of its many shortcomings. Also for any errors and omissions, I take full responsibility and the honoured Consultant is in no way amenable.

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February 26, 1988.







## INTRODUCTION

Malayalam. A language of the Dravidian family, which is the official State language of the State of Kerala, *i.e.*, Malabar, Cochin and Travancore. Kerala lies between the Western Ghats with the Arabian Sea, as its southern end. According to 1961 Census, the number of Malayalam speakers in India was some 1 crore and 70 lacs. Kerala was as per old Tamil records as part of an old Tamil language area known as Chera. Up to the first quarter of the 14th century, Kerala and the rest of the ancient Tamil Nadu had the same literary tradition, although there is no conclusive evidence to show that Malayalam was an offshoot of Tamil language. It was once believed that Malayalam was a dialect of Tamil or a daughter of Tamil, but latest researches show "that Malayalam separated from the proto-Dravidian tongue before—not after—Tamil separated from the same stock". Moreover, the fourteenth century treatise in Sanskrit, *Lila-tilakam*, analyses in detail the difference between *Chola-bhāshā* (Tamil) and *Kerala bhāshā* (Malayalam). Before the 14th century, however, no authentic specimens of Malayalam are available. Despite this, Malayalam shows strong Tamil influences whereby pure Malayalam words are Tamilized and Tamil grammatical forms are introduced. The Nambudiri Brahmins of Kerala had from very early times succeeded in mastering Sanskrit and this had led to heavy influence of Sanskrit on Malayalam language and its literature. Besides these two influences of Tamil and Sanskrit on Malayalam, there is a third kind of Malayalam literature, which is folk literature in the form of songs, ballads, proverbs, etc. which is in pure Malayalam language. Unlike the early literature of most other Indian languages, early Malayali writing is more secular than religious. The few extant inscriptions relate to kingly activities and the early *champūs* (mixed prose and verse compositions) deal with such topics as the troubles of the householder and the lives of courtesans.

Sanskrit influence predominated from the fifteenth century onwards, which resulted in a spate of translations from the Epics, Purāṇas, and other classics. The preoccupation with Sanskrit resulted in a form of writing called *maṇi-pravālam* (pearl-coral), *i.e.*, where Sanskrit and Malayalam are welded together in the same text. The Sanskrit *kāvya* style became fashionable, especially the *sendeśa* (message-bearing) *kāvya*, modelled on Kālidāsa's *Meghadūta* or *Meghasandeśa*, which enabled Malayalam poets for description of their charm-



ing palm-dotted country. Songs and poems on the Kṛishṇa theme were also turned out in abundance, many of them showing great skill.

The first known Malayalam poet is Cherusseri Nambūdīri (fl. middle of 15th cent.), the author of *Krishṇa Gāthā*, or the story of Kṛishṇa as told in the *Bhāgavata*. Cherusseri lived at a time when *Maṇi-pravāla* was the prevailing literary genre, but he was deliberate in linking the idiom of his poetry as intimately with the spoken tongue of Kerala as possible. Being a Nambūdīri Brahmin, he was erudite in Sanskrit, but he wrote his kāvya for the edification of the Malayalis. Indeed he was the "first poet anterior to Ezhuthachchhan to handle the purāṇas with a vision and individuality all his own, and the pioneer to strike the first notes of modernism in Malayalam poetry".

Quite a number of *Champu* writers are known to have flourished in the 16th century in Malayalam. The most well-known among was a poet Punam who wrote his *Rāmāyaṇa Champu* (A.D. 1550), one of the most beautiful compositions in the language. In a liesurely narration of over 2,000 stanzas and 150 prose sequences, it tells the story of Rāma and Sītā with all the lyrical sweetness and delicacy. The description of Sītā being led, with slow, shy steps, into the assembly of kings for her wedding, and stealing glances, all too brief because of her shyness and many times ventured because of the heart's longing, at the young Rāma, is a radiant visualisation with the happiness of young hearts singing in every line. Other well-known writers were Mahisha Maṅgala and Nilakanṭha.

The greatest Malayāli writer was Ezhuthachchhan (q.v.), whose *Rāmāyaṇa* earned him the title of the 'Tulasīdāsa of Malayalam'. He also wrote a notable version of the *Bhāgavata-purāṇa* and shortened version of the *Mahābhārata*. His *Rāmāyaṇa* was based on the *Adhyātma Rāmāyaṇa* (not on *Vālmiki Rāmāyaṇa*), but his *Mahābhārata* was modelled on Vyāsa's work. His *Rāmāyaṇa* and *Mahābhārata* are read with religious reverence by the vast majority. He also authored several other works which are characterised by high literary and philosophical contents. Ezhuthachchhan was responsible for popularizing the *kili-pāṭṭu* (parrot-song) style of writing, in which the stories are related on some pretext or other in the traditional manner by a parrot, although a swan, goose or even a bee are often used instead. Various metres are employed for the narrative verse, usually woven around Purāṇic episodes, philosophical themes and local legends. His *Rāmāyaṇa* remains to this day to be a great devotional poem in Malayalam and parts of it are musical, so much so that they are sung extensively even today. His *Mahābhārata* projects Kṛishṇa as the guiding character. A Śūdra by caste, he belonged to the 16th century.

After Ezhuthachchhan, quite a number of important writers had flourished, but the most important among them was Kuñchan Nambiar (1705-70?), who is considered to be pioneer for the reason of his being founder and promoter of new literary type or dance-drama called *Thullal*, in which the dance was performed by certain outcaste and untouchable communities. These dramas are in verse and the themes were taken from the *Mahābhārata*, *Rāmāyaṇa* and the purāṇas. He composed 70 such dance-dramas and he was a social critic also and would introduce his satirical criticisms on society through the vehicle of this dance-drama without harming the Puranic themes. His verse is full of humour and though he satirizes all classes, he is universally popular with all communities in Malabar.



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This very eighteenth century saw the development of what is known as *aṭṭhakathā* the literature of kathākali dance-drama. This ranged from verse commentaries sung or recited by a small chorus standing behind the main actors, to the full-length kathākali plays. Kathākali writing is exceptionally rich and varied, and frequently of high quality, and most of the Malayalam writers of any distinction did not consider their work complete until they had tried their hand at this genre. Most kathākali stories are taken from the *Rāmāyaṇa*, the *Mahābhārata* (the episode of Nala and damayanti is very popular) and the Purāṇas.

Kerala had been in touch with the visiting Christians from a long period and from the beginning of the 16th century a large number of converts, particularly from among the poorer class, the low and untouchable communities, were made. The Christian contribution to Malayalam literature started from early 18th century. The oldest printed book in Malayalam came out in 1713 which was a book by the Christian missionaries. Other books also came to be printed from 1733 onwards. The English rule came to be established in Kerala during the last decade of the 18th century. Thus started the influence of English thought and culture in the life of Kerala. By the middle of the 19th century impact of western contacts, new education and modernism came to be felt deeply. Grammars, dictionaries and textbooks were prepared, which revolutionized the educational system. It was largely due to Christian incentive and enterprise, that Kerala has a higher standard of education than any other state in India. To meet the requirement of the new young students, there was a move for translation of classics from Sanskrit. The poets also moved towards Sanskrit in their style. The leader of this Sanskritic movement was Kerala Varmā (1854-1914), the author of *Mayūra Sandeśam* and a translator of Sanskrit *Śākuntalam* into Malayalam. Textbooks on history, geography and economics as also *Vijñānamāñjari* were brought out by him. He also wrote an anthology of essays on the lives of greatmen, besides an anthology of poetry. There was another section of authors who were in favour of adopting popular Malayalam speech as a vehicle of literary expression. The leaders of this movement were the Rajas of Kodumgalloor and Venmani Nambudirippad. They were Sanskrit scholars but they wrote poems in the daily speech of the people without the use of either Sanskritized vocabulary or grammar. They are considered to be the first modern writers in Malayalam. Similar tendency was visible in prose. The Sanskritized prose was considered to be cumbersome for daily use and a famous writer, Chandu Menon, wrote his famous novel *Indulekhā*, which demonstrated that literary prose of high quality could be written in daily language of the people. The third type of school on the basis of a sort of compromise between the two was led by A. R. Rājarāja Varmā, who was the author of the first authoritative Malayalam grammar *Kerala Pāṇiniyam*, and who is said to have standardized the language. Thus the 19th century proved to be a preparatory ground for ushering in the modern Malayalam literature. Extensive translations from Sanskrit and English were done during this period. Besides Chandu Menon's *Indulekhā* and *Śaradā*, C.V. Raman Pillai's *Mārtaṇḍa Varmā* and *Rāma Rāja Bahādur* were produced. In the field of drama also, modern things were attempted. The notable work in this field were *Kalyāṇi* by Kochchuṇṇi Thampurān (fl. 1858-1926) and *Mariamma Nāṭakam* by Kochchippān Tarakan (1861-1940). A number of short humorous essays also came to be written while serious literary criticism was successfully attempted.



### Modern Period

The modern movement in Malayalam literary writings is headed by three great poets: Vallathol Nārāyaṇa Menon (1878-1958), Kumāran Āśān (1873-1924) and Ullūr Parameśvar Iyer (1877-1949), the great trio. The central figure of this movement was Vallathol, whose changeover to new poetry may be dated with the publication of *Oru Chitram* (A Picture, 1915). He was a poet of eminence in the old classical school, when the spirit of the new age transformed him. He had already published a translation of Vālmiki's *Rāmāyaṇa* and a Mahākāvya entitled *Chitrayogam* in 18 cantos in the old classical style. What changed him was the great national movement which was then sweeping the country. But Vallathol even at this period was not merely a poet of nationalism or social discontent. His great masterpiece, *Magdalana Mariam*, was also the product of this period. In that work he deals with the life and conversion of Mary Magdalene, creating around the figure of Christ a remarkable atmosphere of divine peace.

So far Kumāran Āśān is concerned, the conscious departure from the traditional line is evident even in the earliest poem, *Vinā Puvu* (The Fallen Flower; 1909). His *Nalini* (1910) and *Lilā* (1914; qq.v.) dealt with unfulfilled love. They showed a talent of very high quality. But it was only when he took to social themes that his genius blossomed to the full. He produced three masterpieces: *Duravasthā*, *Chañḍāla Bhikshuki* and *Karuṇā* (qq.v.), the first two of which echoed the agonized cry of a community, which had for long suffered from social prejudices. *Duravasthā* deals with the life of a Brahmin woman, who having lost her home and relations during riots, had been given shelter by an untouchable, whom she had accepted her husband. His *Chintāyishṭayāya Sītā* (1919) is a study in womanhood and is a work of very high quality. Āśān has excelled in characterization. Ullūr, a scholar of distinction, was also influenced by the spirit of the new age, but his compositions mostly continued in the old classical style. He scrupulously followed the literary technique of Kerala Varmā. His chief works are *Umākeralam*, *Pingalā* (also the story of a prostitute whom attained salvation as in the case of Mary Magdalene) and *Karṇabhūṣaṇam*. Around these eminent figures, quite a number of poets flourished, who contributed to the new movement. Among these lesser poets, who have been in the forefront of romanticism, the names of V.C. Balakrishṇa Panikkar, Nalappat Nārāyaṇa Menon and Changampuzha Kṛishṇa Pillai (qq.v.) deserve mention. Bālakrishṇa Panikkar, though had a premature death, left a deep impression on his generation. Menon is known for his elegiac poem: *Kannunir Thulli*, on the death of his wife, as also for *Chakravalam* (Horizon) and *Oru Malathari* (A Particle of Sand). Kṛishṇa Pillai passed away at a very early age and is known for his pastoral elegy, *Ramanan*, on the death in tragic circumstances of his friend, Idappalli Raghavan Pillai, himself a poet of unusual talent and promise.

In the modern period names of two outstanding writers have to be mentioned; these are Sardar K. M. Panikkar (1895-1963) and G. Śaṅkara Kurup (1901-78). Panikkar, known outside his province as a diplomat, historian and a writer of distinction in English, is also one of the leading writers in Malayalam. Poet, dramatist, novelist and critic, there is hardly a branch of literature which he has not enriched. Of his poetical works, *Chintā-taraṅgini*,



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*panki-pariṇayam* and *Ambāpālī* are most notable. *Kumārasambhavan*, *Inappakshikal* and *Patin-jaremuri* are a few of his translations in verse and among his dramatic works written in the classical style *Bhishmar*, *Mandodarī* and *Dhruvasvāmini* deserve special mention. His style is simple and elegant and he is at ease in both Sanskrit and Dravidian metres. Among his prose works, the best known are his *Autobiography* and the historical novel, *Keralasimham*.

Kurup, the celebrated poet, was born in a village near Kaladi, the birth place of Śaṅkarāchārya. Though appointed a teacher in a school, he rose to the rank of a professor by dint of his diligence and intellectual ability. He was President of such academies like the Kerala Sahitya Parishad, Kerala Sahitya Akademi, etc. His lyricism and poetry using mysticism as the main technique is his great speciality. Ideologically, Kurup has been a nationalist and socialist, but essentially he is humanist. For his collection of 60 poems, *Ottakkuzhal* (Flute), he got Jñānapīṭha Award, while for his work *Viśvadarśanam* (The Vision of Universe; 1960), he had earned the Kerala Sahitya Akademi Award. Among other poets of repute, the names of Kundūr Nārāyaṇa Menon (1861-1936), Kattakkayayam Cheriyan Mappilai (1859-1936) and Vāṭakkamkūr Rājārāja Varmā may be mentioned. Nārāyaṇa Menon's chief works are: *Nālu Bhāshā Kāvyaṅgal* and tr. of several works of Kālidāsa. He had earned the title of 'Kavi Tilak'. Kattakkyayam Cheriyan Mappilai is known for his Mahākāvya *Yeśu Vijayam* (1923) on the life of Christ. Containing 3,700 stanzas, it is the longest of the Mahākāvyas in Malayalam. Vāṭakkamkūr Rājārāja Varmā wrote three epics and a poem based on the *Mahābhārata*. He also wrote a history of Sanskrit literature in Malayalam under the title *Keralīya Sanskrit Sāhitya Charitram* (6 vols.), which is a stupendous task for an individual. Among the women poets of modern Malayalam, the works of Nālappattu Bālāmaṇi Ammā (1909- ), Lalitambikā Antarjanam (b. 1909), Mary John Thottam (1902- ) and Mutukulam Pārvati Ammā (1904- ) are noteworthy. Bālāmaṇi Ammā in her several poems, has depicted almost every shade of the mother-and-child relationship, on the grandmother and other aspects of woman's life. Her *Amma* (Mother) won for her the Kerala Sahitya Akademi Award and her anthology of poems *Sopānam* earned the Central Sāhitya Akademi Award. The noted Indo-Anglian poetess, Kamalā Dās is her daughter. Lalitambikā Antarjanam, also a short story writer, who has left a permanent mark in that field, has six anthologies of poems to her credit. Mary John Thottam has written several lyrical and narrative poems as also an epic. Her works include *Mārthona Vijayam Gītāvali*, *kavitārāmam* etc. She became a nun and her name is Sister Benigna Mary. Pārvati Ammā's chief poetical works are: *Udayaprabhā*, *Mitrā*, *Bhuvanadipikā*, *Ahalyā*, etc. By the time in late thirties the upsurge of National Movement came down to a low ebb and the world was engulfed in the Second World War. In Malayalam literature a younger group of writers mainly influenced by the left wing politics made frontal attack on the so-called literature of reaction of the earlier period and ushered in a school known as the progressive school. Bālākṛishṇa Pillai, Joesph Mundassery and M. P. Paul in the field of criticism became the pioneer critics of this school. This progressive movement produced some poets of talent and a number of them became popular and well-known. But the mainstream of Malayalam poetry continued flowing unabatedly by the so-called 'Progressive' ideas. The outstanding poets of the younger section of the modern period are Vailoppilli Śrīdhara Menon (1911-85).



Veṇṇikkulam Gopāla Kurup (1902-1980) and Palai Nārāyaṇan Nair. Śrīdhara Menon was the recipient of several awards and the *Kuḍizhippikal* is his masterpiece, which exposes the cancerous dilemma deep-rooted in the soul of the middle class. Gopāla Kurup is noted for the felicity of his style. The transparency and the spontaneity of his poems and their musical tone are remarkable. The older tradition has, however, been maintained by P. Kunjirāman Nair (1900-1978), K.K. Rājā (1893-1969) and others.

Prose in modern Malayalam has had the period of continued and steady progress right since 1919. Novels of historical, sociological and romantic themes have been written by outstanding writers as already mentioned. Realistic sociological novel has, however, received maturity in the hands of Takazhi Śivaśaṅkara Pillai (1914- ), who as a short story writer holds a position of very high distinction. His famous novels are: *Toṭṭiyūte Makan* (Son of the Scavenger; 1948), *Raṇḍiḍangazhi* (Two Measures of Paddy), *Chemmin* (Shrimps: made into a film and with a wide international reputation) and *Kāyar* (a novel with a large canvas), on which he won the Jñānapīṭh Award. His novel *Chemmin* has been tr. into a dozen Indian languages and an equal number of non-Indian languages. Another fiction writer of fame is P. Keśava Deva (1904-83), whose chief novels are: *Oḍayil Ninnu* (From the Gutter), *Bhrāntālayam* and *Ayalkkār* (The Neighbours). Keśava Deva's major contribution to Malayalam novel consists in his having made it an effective medium of expression of the lower middle class in Kerala. He holds a prominent place among Malayalam prose writers. Other novelists of repute are Joseph Mundassery (1902-80), and (S. K. Poṭṭekkāṭṭ (1913-82). In short story, besides Takazhi, the names of Ponkunnam Varkey (1910- ), K. T. Mohammad (1929- ), Vaikom Mohammad Bashīr (1910- ) Urūb (1915-79), K. Sarasvatī Ammā (1919-75) and Lalitambikā Antarjanam deserve mention.

In other fields of modern Malayalam like drama, criticism, biography, travelogue, history of literature, journalism and literature of translation from other languages, Indian or foreign, the activities have been fairly busy and a large number of writers both of the old traditional as well as new progressive schools have been making the literature richer. Malayalam literature, both in quality and quantity, has made good strides and offers high potentiality.



## A

ABDUL KHĀDAR, VAKKAM. See *Vakkam Abdul Khādar*.

ABRAHAM JOSEPH. Author of *Akanna Kannikal* (1977; a collection of one-act plays).

ABRAHAM OF MALABAR. Author of *A Short Syriac-Malabar Glossary for the Use of the Syrian Christians at Manananam* (1898).

ACHARI, N.K. JAGATI. See *Jagati N.K. Achari*.

ACHCHHAN NAMBŪDIRI VENMAṆI. See *Venmaṇi Poets*.

ACHCHANUM MAKALUM (Father and Daughter). *Khaṇḍakāvya* (1936), composed by Vallathol Nārāyaṇa Menon (q.v.).

Viśvāmītra meets his deserted daughter, Śakuntalā in the hermitage of Kaśyapa, where she is living with her son. The love that now surges up in the sage's heart for his long-lost daughter, is so great that had she not like a long-suffering wife intervened, he would have cursed Dushyanta for deserting her. But Śakuntalā reminds him that she too was forsaken by him and her mother. The sage then fondly embraces his grandson.

ACHUTAN, MAVELIKKARA. See *Mavelikkara Achutan*.

ACHUTHA MENON, C. (1913- ). A former Chief Minister of Kerala and an active Marxist thinker, he is the author of such works as *Soviet Nāṭu* and *History of Soviet Russia* in Malayalam. Besides essays on Marxist ideology and philosophy, he has written a number of analytical critical works. His literary essays have been pub. as *Upanyāsamalika* (1981).

ACHUTHAN, M. (1930- ). Critic, who in his *Pāśchātya Sāhitya Darśanam* (A Survey of Western Literary Criticism; 1962) surveys western literary theories and philosophies. He has studied the sources and evolution of the short story (1974) and has also authored *Kavitāyum Kālavum* (Poetry and the Times; 1965) on poetry. As a critic of short stories, he is for a blending of sociological, historical, formal and aesthetic factors in formulating adequate critical categories for literary discrimination. He was Professor of Malayalam in Kerala Government Colleges. His *Cherukatha Inmale, Innu* (literary criticism) has earned Kerala Sahitya Akademi Award.

ACHUTHĀNANDAN, K.V. Editor of



*Irupattinālu Vaṭakkan Pāṭṭukaḷ* (Kunnamkulam, 1979).

ACHYUTA KURUP, C. Modern critic, who belongs to the Marxist school of literary criticism.

ACHYUTA MENON, T.C. See *Naishadham*.

ACHYUTHA MENON, CHELANATT (1896-1952). Editor of *Ballads of North Malabar* (*Vaṭakkan Pāṭṭukaḷ*, Vol. I, 1935, Vol. II, 1955) and *Kāli Worship in Kerala* (*Keraḷattile Kālīsēva*, 1943), both pub. by Madras University. He also authored *Purāṇamañjari* (1924; stories from the Purāṇas). His doctoral dissertation from London University was *Ezuttachchan and His Age* (1940). Achyutha Menon was Head of the Department of Malayalam in the University of Madras (1928-51).

ACHYUTHAN UNNI, C. Author of *Śaili-vijñānam* (1984), a collection of papers on the various aspects of stylistics.

ADHYĀTMA RĀMĀYAṆA KILIPPĀṬṬU. Malayalam version of the Sanskrit *Adhyātma Rāmāyaṇa*, composed by Ezhuthachchhan (q.v.; 16th cent.). As in the original Sanskrit version, Ezhuthachchhan also regards Rāma as a god and songs of praise are sung by the devoted author. Though a translation, the major episodes of the *Rāmāyaṇa* have been treated in a free and original manner. The translation is full of poetic imagination. He also brings a touch of originality even to hackneyed imageries. As a religious work, Ezhuthachchhan's *Rāmāyaṇa* is daily read in the Hindu homes of Kerala.

ADUKKALAYIL NINNU ARANGATHEKKU. See *Raman Bhattatiripad*, V.T.

AHMAD MOULAVI, C.N. Author of a

Malayalam version of *Koran* (6 vols., 1953-61; reprint 2 vols.).

AITIHYA MĀLĀ. See *Koṭṭārathil Śaṅkaṇṇi*.

AIYAR, S. A close associate of Netāji Subhash Chandra Bose; his autobiography *Unto Him A Witness* (1968) has been tr. into Malayalam entitled *Nēṭājiyūṭe Kūṭe* (Pts. I, II).

AJITA, Mrs. Naxalite leader, who has pub. *Ormakkurippukal* (Reminiscences; 1983).

AKAVŪR NĀRĀYAṆAN. Author of *Veṇmaṇi Prasthānam* (The Veṇmaṇi Movement; 1982).

AKBAR. Malayalam version of a novel, tr. from English of an original work in Dutch. It was translated by Kerala Varmā Valiakoyi Thampuran (q.v.) in 1880. In this translated novel, the use of Sanskrit vocabulary appears to be excessive.

AKBAR KAKKATHIL. Modern writer, who is known for his *Aram Kalam* (1985), a symbolic story.

AKKITHAM ACHUTAN NAMBŪDIRI (1926- ). Poet, who was born at the village Kumaranallur in Palghat district. He started his life as the publisher of "Unninambūdiri". He later became associated with journals like "Mangalodayam" and "Yoga-kshemam". He joined the All India Radio as a script writer and edited several of its programmes.

Educated in the traditional learning of Sanskrit and the Vedas, he could not continue his college education due to ill health. In the beginning, he was a revolutionary poet, but soon he developed his aversion towards the excesses of the revolutionary movement.



A prolific writer, his earlier collections are *Viravādam* and *Manoratham*. With more than 30 works to his credit, his chief works are: *Madhu Vidhu* (1950; on the glories of being young and in love), *Pañchavarṇa-  
kkilikal*, *Irupatām Nūṭṭāndinte Itihāsam* (q.v.; Epic of the 20th Century; 1958), *Veṇṇakkallinte Kathā*, *Karathalāmalakam*, *Balidarśanam*, *Paṇṭatte Meṣānti* (The Old Priest), *Nimishakshetram* and *Oru Kulā Muntiringā* (A Bunch of Grapes; 1959; for children). His *Balidarśanam* won the Kerala Sahitya Akademi award in 1972 and the Central Sahitya Akademi award in 1973. His drama for children is *Ī Ēṭṭatti Nuṇayē Parayū* (This Sister Will Tell Only Lies; 1957). *Saṁvartanam* (1978) is an anthology of his literary essays. His selected works have been published in 1986. His poetical collection *Alanjattamma* has also been brought out this year.

Akkitham's poetry reveals the aspirations of man for attainment of freedom from the bondage of modern civilization and technology.

**AKTĒYAN.** Collection (1962) of four long Malayalam poems, composed by O.M. Anujan (q.v.), which, though based on Greek literature and mythology, have been dealt with in the context of Indian atmosphere.

**ALBERT NAMPIĀPPARAMBIL.** Author of *Mysticism Dārśanika Drisṭiyil* (Mysticism in the Eye of Philosophy; 1980).

**AMADUZZI, GIOVANNI CRISTOFORO** (1740-92). Author of *Alphabetum Grandonico-Malabaricum sive Samscrudonicum* (Romae, 1772). It was prepared by Clemente Peani and includes Lord's prayer, the Ave Maria, the Apostle's Creed and the Ten Commandments in Malayalam and Latin.

**AMBĀ DĒVĪ.** Mother of the painter Rāja Ravi Varmā, who retold the *Kumāra Sambhava* story in 1857.

**ĀMBĀḌI IKKAVAMMA.** Author of *Stories from Tolstoy* (1926).

**ĀMBĀḌI NĀRĀYAṆA PODUVĀL** (1871-1936). Fiction writer, whose works are: *Keralaputran* (The Son of Kerala; 1924: q.v., a historical novel) and *Kathāśaudham* (1923; 2 vols., short stories). In his short stories, the author seems to be devoted more to beautifying the language than to the course of events or the realism of the characters. His stories make, however, a pleasant reading even today. His *Mochanam* is a drama in prose.

**AMBADIYIL CHENNA AKRŪRAN.** See *Vallathol Nārāyaṇa Menon*.

**AMBALAPPUZHA RĀMAKṚISHṆA ŚĀSTRĪ.** Author of *Rāmāyaṇa-saṅgraham* (*Rāmāyaṇa* Abridged; 1916), for children.

**AMBARĪSHOPĀKHYĀNAM.** A Malayalam version in prose of the episodes of Ambarīsha, a puranic king. The authorship of this work is unknown but it was perhaps composed in the 15th century.

**AMBOPADEŚAM.** See *Venmani Poets*, *Naṭuvattu Achchhan Nampūtiri*, *Oravaṅkarā Rājan*, *Vaiśika Tantram*.

**AMBI(U)JAKSHAN, EZHIKKARA.** See *Ezhikkara Ambi(u)jakshan*.

**AMMĀ, BĀLĀMAṆI.** See *Bālāmaṇi Ammā*.

**AMMA, K. SARASVATĪ.** See *Sarasvatī Amma, K.*

**ĀNAND.** Existentialist writer, whose chief novels are: *Ālkkūṭṭam* (The Crowd; 1970) and *Marāṇa Sartifikeṭ* (Death Certificate;



1974; on the boredom and meaninglessness of modern existence). *Ālkkūṭṭam* is a voluminous work representing the lives of different types of people in an urban area like Bombay. His latest novel is *Abhayārthikal* (The Refugees; 1984). He has also written a number of short stories, his chief collection being *Otiyumna Kurisu* (The Breaking Cross; 1982).

ĀNANDA KUṬṬAN (1920- ). Humorist and dramatist, who has several radio plays and farces to his credit. His chief radio-play is *Aśariri* (The Voice without a Body). He has also written humorous stories about the faults and foibles of man. He is imaginative and prefers skits to essays. In a story (1965), Rama, Sītā and Lakshmaṇa, the main figures of the *Rāmāyaṇa*, undergo some strange transformations and experiences. In 1980, he has published *Chiriyum Punchitium* (Laughter and Smile; 1980).

ANANTA NĀRĀYAṆA ŚĀSTRĪ, P.S. (d. 1946). Writer, who was the author of a commentary on the *Bhagavadgītā*. He also produced an appraisal of Kalidāsa's *Meghadūta*.

ANANTAPURAM VARṆANAM. Description of Anantapura or Trivandrum). *Maṇi-pravāla* work composed in the 13th or 14th century. It is a devotional poem on worship of Viṣṇu as He is enshrined in Anantapuram, that is Trivandrum. Its authorship is unknown. Though a devotional work, the city of Trivandrum of those early times is not made a romantic divine city but a human city where people with flesh and blood live. Temples, bazaars and beautiful sights are the subject matter of this simple poem. The centre of the market place is crowded with merchants from Tamil country, Kanara and Orissa. The fisher-girls go by proudly as if they own the streets!

ANANTA SUBRAHMANYAM. Modern writer, who has authored *Chila Kathakali Naṭanmār*, which deals with Kathakali actors.

ANANTAN PILLAI, P. (1886-1966). Writer, who is noted for his *Kerala Pāṇini* (1934), a biography of A.R. Rāja Rāma Varmā (q.v.). For children, he also authored *Bāla Shekespiyar* (Children's Shakespeare, 1958) and *Bhīshmar* (1924).

ANAVARATVINĀYAKAM PILLAI, S. Author of *The Sanskrit Element in the Vocabularies of the Dravidian Languages* (University of Madras, Dravidic Studies, 1919).

ANDRONOV, MIKHAIL SERGEEVICH. Russian Indologist, whose chief works are: *Dravidijskie Jazyki* (Moscow, 1965), *Materials for a Bibliography of Dravidian Linguistics* (University of Malaya, Kuala Lumpur; 1966), *Two Lectures on the Historicity of Language Families* (Annamalai University, 1968) and *Relationships of the Dravidian, Indo-Aryan, and Uralian Groups* (1968).

ANTAPPAYI, C. (1863-1936). Critic and author of *Bhāṣhā Nāṭaka Pariśodhana* (An Examination of the Malayalam Drama; 1938), etc. He sought to evaluate Indian literature in terms of the western literary canons, quoting Aristotle instead of Bharata. A controversial figure in criticism, he contributed profusely to the prestigious periodicals of the period.

ANTARĪKSHAM. Critical work (1943) by Joseph Mundaśśeri (q.v.), which discusses the three poems: *Chintavishṭayāya Sita*, *Achchhaṇum Makalum* and *Karṇabhūṣaṇam*, respectively of Kumāran Āśān, Vallathol and Ulūr.

ANTARJANAM, LALITAMBIKĀ. See *Lalitambikā Antarjanam*.



ANTHONY, C.L. Author of *Bhāshāpaṭhanaiḡal* (Studies in Language; 2 vols., 1969; 3rd vol., 1980), *Keralapāṇiniyābhashyam*, etc., written in the light of modern methods of research in linguistics.

ANTONY, P.J. Dramatist, who is known for his dramas: *Potuṣatrukkal* (Common Enemies, 1961), *Kāla Rāthri* (1977), etc. In one of his dramas, the landowner tries to evict the tenants after they have made the barren land fertile by their toil over years. But his son identifies himself with the cause of the tenants and even marries the daughter of a poor tenant. This has made the tenants strongly united. He was a winner of the National Award for the Best Actor. His complete plays were collected together and published in 1980.

ANUJAN, O.M (1928- ). Poet, who was born in Oṭṭapālam, his full name being Olappamaṇṇa Manā Anujan. His chief poetical works are: *Mukuḷam* (collection of poems; 1945), *Chilluvātil* (The Glass Window, advocating the gospel of revolution), *Agāḍhanīlimakal*, *Vaiśākham*, *Srīṣṭi* and *Akteyana* (q.v.), *Malayālichchi* (1949) and *Madhuvum Ramayum Rājāvum* are his poems, while *Megham* is an abridged tr. of the Sanskrit *Meghadūta*. His *Kaviyuṭe Kathakal* is a "Poet's Stories" (1952).

Though born in an orthodox Nambūdiri Brahmin family, he has been a critic of old economic and social order. He is Professor, Department of Modern Indian Languages, Delhi University.

APHANṬE MAKAL (Uncle's Daughter). Very popular social novel (1933) by Bhavatrātan Nambūdiripāḍ (q.v.). It speaks of some undesirable marriage practices obtaining in the Nambūdiri community and the stir it created on its publication was such as could effect some considerable changes thereof. Side by side, there runs

a love story.

Its unadorned style and the progressive views it expressed on social reform make it out as a significant contribution to Malayalam fiction.

APPAN, K.P. Modern critic and author of *Tiraskāram* (1978), *Kalahavum Viśvasavum* (Conflict and Conviction; 1984), *Kshōbhikkunnavarufe Suviśēsham* etc.

APPAN, M.P. (1914- ). Poet, whose major collection of romantic poems: *Bālikārāmam* (The Garden of the Fair) is tinged with erotic sentiment. His heroic and patriotic poems are collected in *Sainikagānam* (Martial Songs). These heroic poems are powerful appeals to the youths to rise and act. His strong resentment against social inequalities is seen in the collection *Prasādam* (Offerings). He tr. the *Rubaiyat of Omar Khayyam* into Malayalam under the title: *Jivitolasavam*. His *Udayana Sūnam* (1973) has won the Kerala Sahitya Akademi award. His select poems have been tr. into English as *The Golden Goblet* (1976). Appan's poetry is replete with optimistic trends.

APPAN TAMPURĀN, RĀMA VARMĀ (1876-1942). Writer, who was the author of *Bhūtarāyar* (a historical novel; q.v.), *Bhāskara Menon* (1909; the first detective novel in Malayalam) and *Munnattu Viran* (drama). His *Maṅgala Mālā* series (5 Pts.) is concerned mostly with historical and cultural topics, but his simple and forceful style imparts to his writings authenticity. His essay collections are: *Prasthāna Panchakrama Nibandha* and *Kālaviparyayam*, while *Draviḍa Vṛitangalum Avayufe Dasā-parināmaṅgalum* is his research work. His critical writings were pub. in the monthly 'Rasika Ranjini'. His major contribution was the resuscitation of *Unnunili Sandeśam* and *Līlātilakam*, both very important



Malayalam works. He dug deep into the archives of the Trippunithura Palace and pub. many works like *Kāmadahanam Champū*. *Prāchīna Granthamālā*, a series of ancient works which he ed. contains many works pub. for the first time.

APPUKKUṬṬAN NAIR, K. CHAMPAK-KULAM. Author of *Malayala Sandeśa Kāvya Pathanagal* (A Study of *Sandēśakāvya*s in Malayalam; 1980).

APPU NEDUNGĀḌI (1863-1934). Writer, whose *Kundalatā* (q.v.; 1887) is considered the first original novel. The author was a keen student of Shakespeare and Walter Scott and was influenced by Shakespeare's *Cymbeline* and Walter Scott's *Ivanhoe*, when he wrote the *Kundalatā*, a romance, packed with adventure and sentiment.

ARABIPPONNU. Novel (1960), written jointly by M.T. Vāsudevan Nair and N.P. Muhammad, which describes the gold smuggling activities going on along with the sea-coast of Kerala with the Arab countries.

ARANĀZHIKA NERAM. Novel by Parappurattu Mattāyi (q.v.), which is the story of a ninety-year old man, who has lived a full life and is now awaiting a call from Christ. The novel gives a good specimen of the life led by Christians in Kerala.

ARBUTHNOT, SIR ALEXANDER JOHN. Author of *Malayalam Selections*. With translations, grammatical analyses and Vocabulary (Cottayam, 1851).

ARNOS. See *Hanxeleden, John Ernestus*.

ARTHAŚĀSTRA. See *Kauṭīliyam*.

ARJUNAN, VELLAYANI. See *Vellayani Arjunan*.

ARUṆODAYAM. A collection of poems, composed by Ulūr Parameśvara Iyer (1877-1949; q.v.).

Published after *Umakeralam*, a Mahākāvya, it signifies the transitional stage between the poet's classical and romantic periods. Most of the poems are on legendary and puranic themes and are the products of his collection with other poets.

ASAMANNUR HARIHARAN. Modern writer, who has retold Grimm's Stories.

ĀŚĀN, AYYIPPILLAI. See *Ayyippillai Āśān*.

ĀŚĀN, KOCHUKRISHṆAN. See *Kochukrishṇan, Āśān*.

ĀŚĀN, KUMĀRAN. See *Kumāran Āśān*.

ĀŚĀN, PARAVUR KEŚAVAN. See *Paravur Keśavan Āśān*.

ĀSHĀ MENON. Author of *Kaliyugāranyakāṅgal* (*Āranyakas* of the Kali Age; 1982) and *Parivrājakante Mozhi* (The Ascetic's Testimony; 1984).

ASHAN, CHEKOT. See *Chekot Ashan*.

AŚOKAN, K. Author of *The Novel in Malayalam* (1982).

ASURAVITTU. Novel (1960) by M.T. Vāsudevan Nair (q.v.), which is the story of a middle class young man of Malabar, who has been discarded by society, but at the moment of crisis, he is the only person, who comes to the rescue of the villagers. The novel gives a good description of the rural life in Kerala and shows how in the economically-exploited and communal strife torn villages, there still live some persons, who display high ideals.

ĀŚVAMEDHA. See *Kathullil Achyuta Menon*.



AŚVATI THIRUNĀL MAHĀRĀJA (1765-94). Poet and a nephew of Kārthika Thirunal (q.v.), a king of Travancore. He was the author of four *Aṭṭakkathās*: *Ambarishacharitham*, *Pūtanā Moksham*, *Rukmiṇi Svayaṁvaram* and *Paṇḍraka-vadham*; they are nearly as good as Kottayam works. His *Rukmiṇi Svayaṁvaram* is particularly liked by the *Kathākali* fans.

ATKINSON, ROBERT. British Indologist, who was the author of *Comparative Grammar of the Dravidian Languages* (Dublin, 1876).

ĀTMA POSHINĪ. See *Vallathol Nārāyaṇa Menon*.

AṬṬAPRAKĀRAM, KRAMADPIKĀŚĪ. Books on dramatic procedure, gesture, pose, hand-symbol, make-up, costume and the like. The authorship of most of them is attributed to Tōlan (q.v.), who flourished in the 11th century. Tōlan played a significant role in the production of Sanskrit drama and it is possible that he was the author of the first manuals. But many of the existing works seem to belong to much later generations, the forward limit being the 15th century. As they are instructional works, the prose comes nearest to the spoken language and the sentence structure remains simple.

ĀṬṬŪR KṚISHṆA PISHĀRODY (1875-1964). Author of *Bhāshā Sāhitya Charitram*, a work dealing with the origin and the early phase of Malayalam. He brought out the first editions of *Unnunili Sandeśam* and *Līlātilakam*. He also tr. *Śākuntala* into Malayalam. But his *magnum opus* is an exhaustive work on classical music—*Saṅgīta Chandrikā* (1954). For children, he brought out *Laghu-Rāmāyaṇam* (1918).

ĀṬṬŪR RAVI VARMA (1931- ). Moder-

nist poet, whose poems are noted for his "moral fury" expressed in a furious style.

AVAKĀŚĪKAL. See *Vilāsini*.

AVAN VĪṆḌUM VERUNNU. See *C.J. Thomas*.

AYALKKĀR. Novel (1963) by P. Keśava Deva (q.v.), which has won the Sahitya Akademi award. It is the story of two neighbouring families, whose jealousies and animosities continuing for generations, are responsible for their degradation and downfall. A social novel, it throws light on the evolution of Nairs, Ezhavas and Christians in a typical village of Kerala.

ĀYILYAM TIRUNĀL (1831-80). Raja of Travancore (1861-80), who pub. a prose tr. in Malayalam of Kālidāsa's *Śākuntala* and adapted a story from the *Arabian Nights* and called it *Mīnakēṭana Charitram* to suit the Indian locale.

AYIRŪR C. MĀDHAVAN PILLAI. Modern poet, who has a good number of poems to his credit.

AYYANETH, P. Modern writer, whose novels offer certain valid criticism of the existing social structure. He has a good deal to say about his own community—the Catholic Christians of Kerala. He also wrote a drama (1966), which is built round a low-paid employee of a water-works, who is burdened with consumptive mother, an unmarried sister on the verge of spinsterhood and a brother who is a cripple.

AYYAPPA PANIKER, K. (1930- ). Poet, whose anthology of poems: *Ayyappa Panikerute Kṛitikaḥ* (vols. I, II, 1974, 1982) has won the Kerala Sahitya Akademi award. His poems: *Mṛityupūjā* (Death Worship) and *Kurukshetra* reveal the crisis in values



in modern life. His other relevant works are: *K.M. Panikkar* (1982), ed. of *Vallthol: A Centenary Perspective* (1978) and *Ayyappa Panikerute Lekhanangal* (Articles; 1981). His *Martyupūjā* (Man Worship; 1985) appears like a reversal of his own poem 'Mṛityupūjā' written almost 20 years ago. The earlier one was an invocation to death, the later a rejection of mortality. Man is seen here as the creator of his own world. He has also written in English: *A Short History of Malayalam Literature* (1977). He authored as well "Folk-Humour: A Comparison of the Comic Ballads of Australia and Kerala (India)" (*Awakened Conscience: Studies in Commonwealth Literature* (1978). He is Professor of English in Kerala University, Trivandrum and was Visiting Scholar at Yale and Harvard (1981-82).

AYYAPPAN, A. Poet, whose *Balikkuripukal* (Notes of Ritual Offerings; 1982) is a collection of poems.

AYYAPPAN, K. (1890-1968). Writer and social reformer. Published poems and edited the journal 'Sahōdaran'.

AYYAPPAN, V.V. See *Kovilan*.

AYYAPPATHU, MĀDHAVAN. See *Mādhavan Ayyappathu*.

AYYIPPILLAI ĀŚĀN (fl. 15th cent.). See *Rāmakathā Paṭṭu*.

AZHAKATHU PADMANĀBHA KURUP. Poet, who is noted for *Rāmachandra-vilāsam* (1902), a *Mahākāvya*, on the life and deeds of Rāma, leaning very heavily on Bhoja's Sanskrit *Rāmāyaṇa Champū*. The poem unfolds leisurely in 21 cantos and all the prescribed canonical features are here: descriptions of mountains, forests, oceans, of the cycle of seasons, of wars and expedi-

tions. The twentieth canto is full of *Chitra Bandha*, a form of writing in stanzas, with great artificial contortion, in the form of pictorial or abstract designs.

AZHICODE, SUKUMĀRA. See *Sukumāra Azhicode*.

AZHIMUKHATHEKKU. See *Kṛishṇa Pillai N*.

AZIZ, V.A.A. Modern writer, who has several novels to his credit.

BABY MENON. Modern writer, who is known for her short stories. Her short story collection was pub. in 1964.

BADHIRA VILĀPAM (A Deaf Man's Lament). Poem, composed by Vallathol Nārāyaṇa Menon (q.v.) in 1910, when the poet was 31.

An autobiographical poem, an unusual feature in those days, it was born of his distress on losing his auditory sense. Though sad at the tragedy, the poet draws consolation from his devotional fervour and his resignation to the inevitable.

BAILEY, REV BENJAMIN (1791?-1853). A Christian missionary, who pub. a *Malayalam-English Dictionary* (1846) and an *English-Malayalam Dictionary* (1849; 2nd ed. 1868). Regarded as pioneer lexicographer in Malayalam, he was the first to translate the *Bible* (*New Testament*) into Malayalam, which was pub. from the C.M.S. Press, Kottayam in 1829. Bailey was assisted by Indian priests of the Syrian Church. The *Old Testament* was also tr. by Bailey and his associates and was pub. in 1841.

BAKA-VADHAM. See *Koṭṭayam Thampurān*.

BĀLACHANDRAN CHULLIKKĀD. Poet, whose poem *Amāvāsi* (New Moon; 1982) is



full of powerful imagery; this became the title poem for a subsequent collection.

**BĀLAKRISHṆA PANICKKAR, V.C.** (1889-1915). Poet of great promise, who died at a young age of 27. His *Oru Vilāpam* (A Lament, 1907), written in his 19th year is a poem of great charm, considered as one of the great Malayalam elegies. Another poem of Bālakrishṇa Panickkar in 54 *Ślokas* is *Viśvarūpam* (A Vision of the Universe; 1913), the theme of which is empirical. The poet stands on the seashore at eventide, is thrilled by the vision of the Universe, spends the night in the company of the waves, the stars and the moon, and wakes up from his reveries with the break of the day.

The poems show that the poet was influenced by Thomas Gray and William Wordsworth. With these poems, the poet became the torch-bearer of Malayalam romantic poetry.

His other works are: *Mānavikramīyam*, *Kumāra Stotramālā*, *Kumāra Charitram*, *Nāgānandam*, *Sāmrājya Gītā*, *Mankī Gītā*, etc.

**BĀLAKRISHṆA PILLAI, A. 'KESARĪ'** (1889-1960). Writer, who introduced the young Malayalam writers to the continental literature of Balzac, Maupassant, Flaubert, Chekhov, Pirandello, Ibsen, etc. He, along with A.K. Gopala Pillai, tr. Ibsen's *Ghosts* into Malayalam; in criticism also he introduced new methods. Important among such critical studies are his introductions to *Kadathu Vanchi* of Kadamangalam Pappukutty, *Nimisham* of G. Śaṅkara Kurup, *Spandikkunna Asthimatam* of Changampuzha and *Maṇinādam* of Edappally Rāghavan Pillai. *Novel Prasthanangal* is a helpful guide to students of European fiction. Bālakrishṇa Pillai's tr. of Maupassant's story *Bel-Ami* as also the pub. of *Nine French*

*Stories* brought the public closer to French literature generally. His patronage helped brilliant writers such as Takazi Śiva-śaṅkara Pillai and Keśava Dev (qq.v.) to blossom. His *Rūpa Mañjarī* (1937) is a scientific study of prose literature in its different forms. He also made substantial contributions to the writing of Kerala's history. Progressivism in literature and literary criticism thus received a fillip from Pillai's efforts. His paper 'Kesari' was so popular that the word 'Kesari' is added to his name.

**BĀLAKRISHṆA VARIER, M.R.** (1896-1960). Writer, who is noted for the biographical work: *Kerala Varmā Devam* (1939). Written on the model of the Series: *English Men of Letters*, this biography faithfully records the manifold activities of the father of modern Malayalam.

**BĀLAKRISHṆAN, B.C.** Author of *Bhāshā-vijñānam* (1962).

**BĀLAKRISHṆAN, C.V.** Author of *Ayussinte Pusthakam* (1984), a novelette and *Upa-rodham* (1986; a novel).

**BĀLAKRISHṆAN, KALAVANKODAM.** See *Kalavankodam Bālakrishṇan*.

**BĀLAKRISHṆAN MANGADU.** Author of *Arorumillatha* (1978), a novel.

**BĀLAKRISHṆAN NAIR, G.** Modern writer, who is the author of a commentary on the *Bhagavadgītā*.

**BĀLAKRISHṆAN NAIR, N.** (1914 ). Writer, who is known for his biographies: *Raja Ravi Varmā* (the great painter of Kerala) and *Svarājyābhīmāni* (Velu Tampi, the 18th century patriot). His other biographies are of V. Kṛishṇan Thampi, a noted educationist, C.V. Raman Pillai (*Sākshāl C.V.*; 1951), Maharshi Chattampi Svāmi



(1959), and of Śrī Svāti Tirunāl (1962), the famous Travancore prince, who was a reputed musician and a great administrator.

**BĀLAKRISHNAN, P.K.** (1925- ). Writer, whose chief novel *Ini Nān Uraṅgaṭṭe* (Now Let me Sleep; 1973) reinstates the great values of life even as it reinterprets the *Mahābhārata*. His critical works are: *Novel Siddhiyum Sāadhanayum* (Kottayam, 1965) and *Chandu Menon, Oru Paṭhanam* (Kottayam, 1957; a sociological study of Chandu Menon, the earliest Malayalam novelist). In his *Kāvya Kalā Kumāranāśanilufe* (1970), he made some novel observations on Kumāran Āśān. His other critical work is *Ezhuttāchchhante Kalā* (Ezhuthāchchhan's Art; 1982).

**BĀLĀMAṆI AMMĀ, NALAPPATTU** (1909- ). Poetess, who spent her early days with her maternal uncle, Nalappattu Nārāyaṇa Menon (q.v.). Her first collection of poems: *Kūppukai* (Folded Hands) was pub. in 1930, but it was *Amma* (Mother; 1933) that won her wide acclaim. The poem is a fascinating picture of a young mother's heart—its dreams and raptures, its sorrows and anxieties. Depicting almost every shade of the mother-and-child relationship, the work has been tr. into English. Her *Muthassi* (Grandmother) has won for her the National Award for 1965. Between *Ammā* and *Muthassi*, she has brought out a few other collections and kāvyas like *Kudumbini* (The Wife), *Dharma Mārgathil* (On the Path of Duty), *Sthru Hridayam* (The Woman's Heart), *Viśvamitra* (1961), *Bhavanayil* (Realms of Imagination), *Prabhāṅkuram* (Buds of Light) and *Mathruhridayam* (Mother's Heart). Her *Lokantarangalil* is tinged with metaphysics, despite its being an elegy on the death of Nalappattu, her uncle. *Mazhuvinte Kathā* (The Story of the Axe) is a dramatic

monologue in which Ammā has portrayed Paraśurāma from a new perspective. Her anthology of poems *Sopānam* earned for her the Central Sahitya Akademi Award in 1966, while her *Amma* won for her the Kerala Sahitya Akademi Award. In her poem *Amṛitam Gamaya* (1980), she has immortalised mother's love. In 1982, appeared *Sandhyā* (Twilight). The noted Indo-Anglian poetess, Kamalā Dās is her daughter.

**BALARĀMA, N.E.** Modern critic, who has contributed to the literary criticism of the Marxist school.

**BALASUBRAMONIAM.** Modern writer, who is known for his *Cholliayattam* (1985; drama), which deals with the tragic story of a Kathakali performer.

**BĀLAVIJÑĀNA KOŚAM** (Encyclopaedia for Children, 1978). Profusely illustrated children's Encyclopaedia, which has been pub. by the Prabhat Book House.

**BALAN, PUNALUR.** See *Punalur Balan*.

**BĀLI VADHAM.** A poem (18th cent.) by an anonymous poet, which sensitively handles an ambiguous moral crisis in Rāma's life and pays a homage to the manly greatness of Bāli even in his fall.

**BĀLYA KĀLA SAKHĪ** (The Childhood Mate). Novelette (1944) by V. Mohammad Bashir (q.v.).

A moving story of two souls—Zuhrā and Majid, who, as playthings of a cruel destiny, meet a tragic end. As children, they are very much in each other's company, hailing as they do from neighbouring houses, but youth and traditional Muslim orthodoxy sever them, driving the girl into the arms of one, whom she does not like and Majid, with one leg severed in an accident, breath-



ing his last far away from kith and kin. Critics hailed this work as a book at par with *Indulekhā* (q.v.).

**BĀṆA-YUDDHAM.** Champū, composed by Mazhamangalam Nambūdiri (q.v.; fl. 16th cent.), which describes the battle fought by Bāṇa.

**BANDHANASTHANĀYA ANIRUDDHAN** (Aniruddha in Prison). *Khaṇḍakāvya* (1914) by Vallathol Nārāyaṇa Menon (q.v.).

Though based on the puranic story of Ushā (daughter of Bānāsura) and Aniruddha (grandson of Kṛishṇa), the poem was unrivalled in the imaginative exposition of one aspect of life. The episode of Ushā visiting her lover in prison also has no foundation in the Purāṇas.

The meeting of the lovers in prison and their conversation are portrayed with such feeling that the passage is justly one of the most famous in Malayalam poetry.

The poem was exceptionally popular so much so that by 1962, 76,000 copies had been published in its 27 editions.

**BANDHU, VEDU.** See *Vedu Bandhu*.

**BARNETT, L.D.** English Indologist, who was the author of *The Heart of India. Sketches in History of Hindu Religion and Morals* (London, 1924). This work includes accounts of Dravidian poets and their works.

**BASHĪR, M.M.** Critic, who has made a contribution to literary criticism. His works are *Kurukshetra-pathanangal* (Studies on Kurukshetra; 1981), *Navina Kavita*, *Navina Katha*, etc.

**BASHĪR, VAIKKOM MOHAMMAD.** See *Mohammad Bashir, Vaikkom*.

**BĀSHPĀÑJALĪ.** See *Changampuzhā Kṛishṇa Pillai*.

**BĀSHPĀÑJALĪ.** See *Rājā, K.K.*

**BENINJA, SISTER MARY.** See *Mary Beninja, Sister*.

**BENJAMIN, D.** Author of *Kavitāvichāram* (The Thoughts on Poetry; 1980), *G-yute Bhāvagītangal* (The Lyrics of G; 1981), a sustained study on one author and *Sāhitya Padhanangal* (Literary Studies, 1984). His *Kavitapadhanam* (1986) is a critical study covering different areas of recent poetry.

**BERNARD, FR.** Author of *Marthoma Christiānika!* (1916), a work on Christianity.

**BEUTTLE.** Author of *Mṛiga Charitam* (Animal History, 1861). Beuttler was associated with Church Mission Society.

**BHAGAVAD DŪṬA.** See *Naduvathu Achan Nambūdiri*.

**BHAGAVADGĪTĀ.** There are now several translations of the *Bhagavadgītā* into Malayalam, but it was Mādhava Panicker (q.v.), who first introduced *Gītā* in Malayalam. It is a marvel of condensation and transparency: the seven hundred stanzas of the original have been rendered in less than half that number of quatrains. For clarifying the meaning, Śaṅkara's commentary is also occasionally used.

**BHĀGAVATAM.** See *Rāma Panikkar*.

**BHĀGAVATAM KILIPPĀṬṬU.** A Malayalam version of the Sanskrit *Bhāgavata*, composed by Ezhuthachchhan (q.v.; fl. 16th cent.). It treats of only the first nine cantos; there is a view that the unfinished translation was completed by one of Ezuthachchhan's successors.

**BHAGNA BHAVANAM** (The Shattered Home). Drama (1942) written by N. Kṛishṇa Pillai (q.v.), on the technique of Ibsen.



As the title indicates, it is the story of the disintegration of a family. Tearing the conventions of marriage to pieces, the author presents how the eldest daughter of the house loves one man but is driven into the hands of another whom she cannot either love or like; to the second daughter life is an endless misery, for her husband cannot give her any happiness and she commits suicide; and the third is enmeshed in her passion for an insincere lover.

The conflicts in the play spring from the interaction of social forces and individual passions.

**BHAKTI DĪPIKĀ** (The Lamp of Devotion). *Khaṇḍakāvya* (1933), composed by Ullūr Parameśvara Iyer (q.v.).

It is a long poem, which is as much devotional in theme as much critical of the caste system. Sanandana, a disciple of Śaṅkarāchārya undertakes arduous penances to gain a vision of Narasiṃhamūrti, but in vain. But the illiterate, Chathan, an 'untouchable' from the hills, cannot only make the god appear, but drag him, tied to a rope, to Sanandana, thanks to the sincerity of Chathan's devotion.

**BHAKTIYIM VIBHAKTIYUM.** See *Sāhityamañjarī*.

**BHĀRATA CHAMPŪ.** Work, which is said to be composed by Pūnam Nambūdiri (q.v.); in volume and in literary quality too, this *champū* comes next to *Rāmāyaṇa Champū*. While the Sanskrit *Mahābhārata* is divided into 18 *parvas*, the present work consists of ten sections only.

**BHARATA GĀTHĀ.** Long poem, based on the Sanskrit *Mahābhārata*. There is a difference of opinion about the authorship of this poem. Some scholars attribute it to Cheruśseri (q.v.), while others regard it as

a composition of some inferior poet, done at the instance of the ruler of Kolathu Nadu.

**BHĀRATAMĀLĀ.** See *Śaṅkara Panicker*.

**BHĀRATA PARYATANAM.** Prose work (1950) by Kuṭṭikrishṇa Mārār (q.v.).

It is a new interpretation of the incidents of the epic *Mahābhārata* and consists of 18 chapters. It is a mature work and holds a prominent place in regard to its prose style.

**BHĀRATASTRĪKAL TAN BHĀVAŚUDDHI.** See *Sāhityamañjarī*.

**BHĀRATAM.** See *Rāma Panikkar*.

**BHĀRATAM KILIPPĀṬṬU.** Malayalam version of the Sanskrit *Mahābhārata*, composed by Ezhuthachchhan (q.v.; 16th cent.). It is in the *Mahābhārata* rather than in the *Rāmāyaṇa* that the poet shows his real mettle, the reason being that the poet here had the full play of his poetic genius when he made a free adaptation of the original version. The Sanskrit *Mahābhārata* consists of 1,20,000 verses but Ezhuthachchhan extracts its real essence and spirit and presents in his own language. In the earlier portions, the poet follows the original rather faithfully, but, later on he condenses and omits non-essentials. He has omitted *Bhagavad-gītā*, *Anugītā* and *Sanal Sujātiyam*, which are philosophic in their import.

The *Bhāratam* is considered the masterpiece of the poet and the most precious gem in the *Kilippāṭṭu* collection. Holding a very high place both as a literary and as a religious work, its language attained such profundity, lucidity and power that had never been achieved before. In the *Rāmāyaṇa*, the philosopher and the poet struggle for supremacy, but in the *Mahābhāratam*, the poet is supreme.



**BHĀRGAVA PILLAI, G.** Scholar, who has pub. a study on little-known folk-arts like *Mārgamkaḷi*, *Paṭayaṇi*, *Tuḷḷal*, etc. His other work relating to drama is *Porattu Nāṭakavum Mattum* (1978).

**BHĀSHĀ BHĀRATAM.** See *Koḍungallūr Kunhikuṭṭan Tampurān*.

**BHĀSHĀ BHŪSHANAM.** See *Rāja Rāja Varmā, A.R.*

**BHĀSHĀKAUṬALIYAM.** A Malayalam tr. in prose of the famous Sanskrit *Arthaśāstra* of Kauṭalya, with occasional explanatory matter added to it. The tr. is considered to belong to the 10th or 12th centuries. The work represents one of the earliest specimens of Malayalam prose. The distinct achievement of this work is that even terse portions of the *Arthaśāstra* are presented here in lucid Malayalam so that it becomes easily comprehensible.

**BHĀSHĀ PASHINI.** See *Kaṇḍattil Verghese Māppila*.

**BHĀSHĀ RĀMĀYAṆA CHAMPŪ.** See *Rāmāyaṇa Champū*.

**BHĀSI, TOPPIL.** See *Toppil Bhāsi*.

**BHĀSKARA PANIKKAR, P.T.** Writer, who wrote in Malayalam on general science (*Śāstram Jivitatil*; 1964). He was the general editor of *Viśvavijñāna-kośam*, a 10-volume Encyclopaedia in Malayalam (1970). His works for children are: *Kuṭṭikaṭuṭe Nakshatra-śāstram* (Astronomy for Children; 1965) and *Manushyan Chandranil* (Man on the Moon, 1969).

**BHĀSKARA PILLAI, K. (1913- ).** Writer, who is noted for his biography, *Svadeśabhimani*, K. Rāmakṛṣṇa Pillai (1878-1916), the editor, who was exiled from Travancore in 1910 for attacking the administration.

**BHĀSKARAN, P. (1924- ).** Poet, whose works include *Orkkuka Vallappozhum* (Remember Me Sometime), composed in 1954. It presents the last message of a lover to his beloved, who is married to another. His other poems are *Vayalāra Gārjikunnu*, *Mulkiṭam*, etc. In 1975-76, he brought out the collection of poems: *Mukhathodu Mukhom* (Face to Face), while in 1980 appeared *Ottakkampiyulla Tamburu* (A Tamburu with One String; 1980; collection of autobiographical poems). His poem: *Chakara* (Seasonal Harvest of Fish Swept Ashore by the Sea; 1985) weeps over the multitude of dead words emerging from the factory of literary creation, creation without the strong backbone of an idea. Bhāskaran's poetry is marked by a sweet melody, a rich emotional content, an undertone of sorrow and a delightfully simple style. He has also several Radio plays to his credit. After service in the All India Radio, he is now associated with film industry. His film songs are very popular. Several films directed by him have won All India prizes.

**BHĀSKARAN NAIR, K. (1913-82).** Malayalam writer, who is noted for his presentation of scientific subjects in a popular style. He retired as Director of Education in the Government of Kerala. In his anthologies like *Śāstrattinte Gati* (The Progress of Science) and *Ādhunika Śāstram* (Modern Science; 1945), there are many illuminating essays on biological and physical sciences. His *Pariṇāmam* (Evolution) and *Prāṇilokam* (The World of the Living) are regarded excellent studies on those subjects. In literary criticism, his studies on the works of C.V. Raman Pillai are deemed authoritative. *Dhanyavādam* (Obeisance) and *Kalāyum Kālavum* (Art and Time) contain some outstanding essays on the fundamental principles of literature. He has authored



*Daivanīttikku Dākshinyam Illa* (Calicut, 1959) as well, while his *Putumayūṭe Lōkam* (The New World, 1956) is a travelogue. His critical work is *Bhaviyute Bhishani* (The Threat from the Future; 1981). For children, he authored *Prakṛittipāṭhaṅgal* (Lessons from Nature, 1950), *Śāstrapāṭhāvali* (Lessons on Science, 1954), *Prāṇilokam* (The World of Animals, 1941) and *Aṭṭa Ākāśattēkku* (Leech to the Skies, 1979).

BHĀSKARAN NAIR, V.K. Author of *Blue Danube* (1982), a travelogue.

BHAṬṬATIRI, C.V. VĀSUDEVA. See *Vāsudeva Bhaṭṭatiri, C.V.*

BHAṬṬATIRI, MELPUTTUR NĀRĀ-YANA. See *Nārāyaṇīyam*.

BHAṬṬATIRI, T. KRISHNAN. See *Krishnan Bhaṭṭatiri, T. "Murali"*.

BHAṬṬATIRIPPĀD, M.P. (1908- ). Dramatist and author of *Ṛitumati* (Virgin). Written mainly for social reform in the Nambūdiri community, the play is an indictment on the taboo attached to educating girls and even to permitting them to dress properly; the play was a success in its aim. His collections of poems: *Sapatnī* and *Rakta Sandeśam* are progressive in nature.

BHAṬṬATIRIPPĀD, M.R. (1908- ). Writer, whose chief work, a social drama, *Marakkūṭayile Mahānarakam* (The Hell Behind the Umbrella; 1931) describes the miseries of the women of the Nambūdiri community in Kerala. He also wrote short stories, which exposed the decadence in the social and domestic life of the Nambūdiri Brahmins. Bhaṭṭatirippād is brother of M.P. Bhaṭṭatirippād (q.v.).

BHAṬṬATHIRIPPĀD, T.S. Author of *Saṅjaya Sāhityam* (1978), which is a critical study of Saṅjaya (q.v.).

BHAṬṬATIRIPPĀD, V.T. RAMAN (1896-1982). Writer, whose chief work, a social drama, *Aṭṭukkalayil Ninnu Araṅgatteku* (From the Kitchen to the Forum; 1930) was an instant success. It describes the miseries of the women of the Nambūdiri community in Kerala; it is a merciless indictment of the dowry system and the practice of young girls being married off to old men. He also wrote short stories, which exposed the decadence in the social and domestic life of the Nambūdiri Brahmins; several collections of short stories have been published. A progressive critic and social reformer, he has examined many live social problems in an unorthodox and sometimes provoking manner. He has described his patible childhood and the tragic life of his people in his *Veṭivaṭṭam* (Gossip) and *Kaṇṇirum Kināṇum* (Tears and Dreams; 1970). His reminiscences have been pub. in 1982. He has also an essay collection and several small travelogues to his credit.

BHAVATRĀTAN NAMBŪDIRIPĀD, M. (1902-44). Writer and author of *Aphanṭe Makal* (a novel; q.v.), *Pūṅkulā* and *Atmārpaṇam* (short story collections). His short stories deal with the uprooting of social evils in Nambūdiri community. *Marupuram* is his collection of essays.

BHĪSHMOPADEŚAM HAMSAPPĀṬṬU. See *Koṭṭayam Vira Kerala Varmā*.

BHRANTĀLAYAM (The Lunatic Asylum). Novel (1950) by P. Keśava Dev (q.v.), which was written on the communal riots that broke out in the wake of partition. It successfully brings out the irony of the situation and the tragedy involved in it.

BHŪTARĀYAR. Historical novel (1923), written by the celebrated prose writer, Appan Tampurān (q.v.). It is remarkable for the beauty of its prose style.



Set against the Kerala of the Perumāls, it seeks to depict the society of those days—its manners and customs, etc. In creating the old atmosphere, the author has taken pains to use Malayalam words of so many centuries ago. There is nothing much outstanding about its plot and character. The story is that a tyrant king Bhūtārāyar was overthrown by the Kerala people and in his place another king Perumāl was installed.

**BILĀṬṬI VIŚESHAM.** See *Keśava Menon, K.P.*

**BĪNĀ.** Author of *Bīnā Kanta Russia* (Russia Seen by Bīnā; 1981), a travelogue on a visit to Russia by a 15-year old girl, who had participated in Young Pioneers' Camp.

**BLOCH, JULES (1880-1953).** French Indologist, whose chief works are: *The Grammatical Structure of Daravidian Longues* (tr. from French; 1954), *Langues Dravidiennes* (Paris, 1924), *Structure Grammaticale des Langues Dravidiennes* (Paris, 1946), reviewed by M.B. Emeneau in 'Language' (July 1948).

**BODHEŚVARAN (1904- ).** Poet, whose dominant mood is sorrow, but often he bursts out into revolutionary slogans. His *Hrudayaṅkura* (Bud of the Heart), pub. in 1931, is a well-known collection. There is both Vedantic philosophy and the Epicurean ideals of Chārvāka in his poetry, thus making it complex. His poems have been collected together and published under the title *Bodheśvarante Kavitaṅkal* (The Poems of Bodheśvaran; 1981). He is father of the poetess Sugatha Kumārī (q.v.).

**BRAHM VṚITAN (1908-81).** Writer, who is known for his historical dramas,

**BRAHMĀṆḌA-PURĀṆAM.** Malayalam version in prose of the Sanskrit original; it is ascribed to Rāma Panikkar (q.v.; fl. early 15th cent.).

**BRAHMĀṆḌA-PURĀṆAM KILIPPĀṬṬU.** Malayalam version of the Sanskrit *Brahmāṇḍa-purāṇa*, composed in the 16th cent. or early 17th century. There is no unanimity of the authorship of this work. Some scholars hold that its author was Ezhuthachchhan himself, while some others hold that it was by Karuṇākaraṇa, one of his disciples.

**BROUGH, J.** Author of the article: "Lilātilaka: A Sanskrit Tract on Malayalam Grammar and Poetics" (*Bulletin of the School of African and Oriental Studies* (London), XII (1947-48), 148-62.

**BROWN, GEORGE WILLIAM (d. 1933).** American Indologist, who was the author of: "Possibility of Connection between Mitanni and the Dravidian Languages" (*Journal of the American Oriental Society*, December 1930).

**BURNELL, ARTHUR COKE (1840-1882).** British Indologist, who was the author of *Elements of South-Indian Paleography, from the Fourth to the Seventeenth Century A.D.* (enlarged ed., 1968).

**BURROW, THOMAS.** British Indologist, whose chief works are: *Collected Papers on Dravidian Linguistics* (Annamalai University, 1968), *Dravidian Studies Pts. II-VII* (Printed in the *Bulletin of the School of Oriental and African Studies*, London, 1943-48), and with Murray Barnson Emeneau: *A Dravidian Etymological Dictionary*, 1961; rev. edition since printed).



# C

**CALDWELL, ROBERT** (1814-1891). British Indologist, whose chief work is: *A Comparative Study of the Dravidian or S. Indian Family of Languages* (London, 1856; 2nd ed. 1875, 3rd. 1913; reprint 1956, 1961).

**CARALMAN NĀṬAKAM.** A specimen of early Malayalam drama, staged by the Christians of Central Kerala; the subject is the Emperor Charlemagne.

**CHACKO, CHEMMANAM.** See *Chemmanam Chacko*.

**CHACKO, I.C.** (1876-1966). Writer, who, starting his life as a teacher, became sub-editor of "Nasrani Dīpika". Subsequently, he became Director of Industries. In the literary world, he is mainly known for his *Pāṇiniya Pradyotam*, which won the National Award in 1956. This monumental work, which is a commentary on Pāṇini's *Ashṭādhyāyī*, brings out the profound scholarship of the author. Besides a number of works on agriculture, commerce, *Rāmāyaṇa*, etc., he wrote *Bishop Pazhe Parabil and His Times*. He also wrote his autobiography entitled *Jivita Samaraṇakal* (Reminiscences of Life; 1957). He was an eminent Sanskrit scholar as well.

**CHACKO, K.C.** Modern writer, who wrote in Malayalam a book on engineering.

**CHACKO JOSEPH MANNUMMŪDU** (1928- ). Poet, whose works are marked by a lucid and easy style. He wrote a fine poem, where he recalls the old pear tree in the family mansion; he and his brother had played under the tree, shared its fruits.

**CHACKO MAPPILA** (fl. early 19th cent.). Christian poet, who composed *Kīrtanas*, *Kilippattus* and *Tullals*, though they were not of a very high standard. In all he wrote about half a dozen narrative poems based on Biblical episodes, including the delightful story of Tobias. Following Ezhuthachhan (q.v.), the stories are supposed to be narrated by a bird.

**CHAITANYA, KRISHṆA.** See *Krishna Chaitanya*.

**CHAKKI CHAṆKARAM.** Dramatic satire (1694) directed against those vulgar dramatists who indulged in cheap type of works; the author is Munshi Rāma Kurup (q.v.).

Chankaran (the hero), the servant loves Chakki the servant maid and Sukumārarn loves Mādhavi and the love-affairs culminate after the inviolable Sanskrit tradition, in



marriages. But the satirist made observations on the contemporary drama and the obsession with poets to translate or adapt Sanskrit plays more and more of them; the satire had its effect. The title itself is a parody of such titles as *Mālatīmādhavam*.

**CHAKRA GĀTHĀ.** See *Sāhityamañjarī*.

**CHAKRAPĀNI VARIER, E.M.** See *Hariś-chandra Charitam*.

**CHAKRAVĀLAM.** See *Nālapattū Nārāyaṇa Menon*.

**CHĀKYAR, DĀMODARA.** See *Dāmodara Chākyar*.

**CHĀLIKĀṬAN, JOSEPH.** See *Joseph Chālikāṭan*.

**CHĀṆAKYA.** See *Bhāshā Kauṭīliyam*.

**CHANDĀLA BHIKSHUKI** (A Chāṇḍāla Nun). Poem, composed by Kumāran Āśān (q.v.) in 1923.

A Chāṇḍāla (Pariah) maiden, Mātangi, by name, is fascinated by the conduct of Ānanda, a disciple of the Buddha, who accepts a drink of water from her hands, and spiritually infatuated, she becomes a nun of the Buddhist order. She goes to a *vihāra* (monastery) but the king objects to her entry on the ground of her being a low caste woman. The Buddha then instructs the king on equality and love, which changes him completely.

The story is made use of by Āśān for a strong indictment of the pernicious caste system prevalent in Kerala.

**CHANDRAMUKHI VILĀSAM.** Comedy, written by C.V. Raman Pillai (q.v.), in 1885.

Though conceived on the model of the Sanskrit drama, it contains like the English comedy, much criticism of the contem-

porary society. The story is woven round a young woman of an aristocratic family of Trivandrum, but its chief interest lies in its digs at some social pests.

**CHANDRAŚEKHAR, ANANTARĀMA-YEAR.** Author of *Evolution of Malayalam* (Deccan College, Poona, 1953) and with Jurij Jakovlevic Glazov of: *Iazyk Malayalam* (Moscow, 1961).

**CHANDRAŚEKHARAN, M.R.** (1929- ). Critic, whose works include *Nirūpakante Rājyabhāvam*, *Laghu Nirūpaṇamgol* (1964), etc.

**CHANDRAN, P.R.** Writer, whose chief dramas are: *Ahalya* (1970), *Śālabhañjikā* (The Statue) and *Nokkininnolu, Śabdikkarutu* (Look, But Don't Speak; both 1982).

**CHANDRAN, V.R. KRISHṆA.** See *Krishṇa Chandran, V.R.*

**CHANDRIKĀ.** See *Kadungaltur Kunhi-kuttan Tampurān*.

**CHANDROTSVAM** (Festival of the Moon; 15th cent.). Poem, whose author is still unknown. Composed in five cantos in Sanskrit metres, it falls under the category of a *Kāvya*.

Once Śachidevī celebrates Chandrotsava; Menakā and Chandran (Moon), who have come there, arrange a love-meeting the next day under a *Pārijāta* tree. Chandrikā (the moonlight), who is in Chandran's lap, hears it and she assumes Menakā's form and Chandran makes love to her. When the real Menakā comes, Chandran, who is greatly surprised, turns pale and curses Chandrikā to be born as a harlot on earth.

In Chithilappilli, there is a bewitchingly lovely harlot, who, despite performing many ritual ceremonies, is not blessed with a child. Once she is advised by a divine voice to worship Kāmadeva. She does so



and Kāmadeva tells her that Chandrikā would be born as her daughter. So is the cursed Chandrikā born on earth.

Chandrikā herself performs the Moon-festival; to attend the celebrations come aristocratic Brāhmaṇas, poets and courtesans. Chandran himself comes to the festival and blesses Chandrikā.

The vivid description of the Festival is narrated by a Gandharva to his beloved Kinnari.

**CHANDU MENON, OYYĀRATHU** (1845-90). Malayalam novelist and author of *Indulekhā* (1889) and *Śaradā* (qq.v.), both social novels.

The author was a judge and connoisseur of art and literature. He had enjoyed the best novels of English literature, particularly of Jane Austen and Beaconsfield. The author himself was inspired in writing *Indulekhā* by *Henrietta Temple* by Lord Beaconsfield; *Indulekhā* itself was tr. into English by W. Dumergue (1st ed. 1890; 2nd ed. Calicut, 1965).

The author still reigns supreme in the field of social novels in Malayalam. Murkkothu Kumāran has written a biography of Oyyarathu Chandu Menon.

**CHANGAMPUZHĀ KRISHṆA PILLAI** (1911-48). Lyrical poet, who was born in the village Idappalli near Cochin. Like his friend, classmate and contemporary Rāghavan Pillai (q.v.), he was poor, was disappointed, wept through poems and died of tuberculosis at the age of 37. As he led a gay romantic life, his health gave way.

Even at the age of 16, he had earned a name as a magic weaver of words. He was acclaimed as *gāna gandharva* (celestial singer) because of the musical and lilting quality of his poems. In many of his early poems, he himself was the subject and many such poems are collected in *Bāshpāñjali* (1935; Offering of Tears). All the poems

are charged with emotions and are soaked in tears. At the suicidal death of his friend, Rāghavan Pilla (q.v.), he composed a long poem *Ramaṇan* (q.v.), which is a pastoral elegy. Several editions of this poem appeared in quick succession and the poor Changampuzhā became a well-to-do man. As he acquired popularity, the weeping boy turned into an aggressive adult. He became one of the leaders of progressive movement and through his poems, attacked the social evils and disabilities.

In his short span of 37 years, Changampuzhā pub. over 40 books. Apart from his *Ramaṇan*, in which is also expressed his revolutionary zeal, *Raktapushpangal* (Crimson Flowers) reveals him as an apostle of social revolution. *Vazhakkula* (A Bunch of Plantain Fruits) is the story of a poor Harijan, whose children are deprived of the plantain fruits cultivated by himself. *Koḍunkāṭṭu* (Storm), *Nava Varsha Nāndi* (New Year Greetings), *Tippori* (Sparks of Fire) and *Innathe Nila* (The Present State) are poems exhorting the people to bring about the socialist revolution of the class-war type. But the poet's romantic imagination clashed with the realities of society. His collection of poems: *Spandikkunna Asthimādam* (Throbbing Sepulchre) exhibits best three contradictory tendencies. While some of the poems in this collection are of tender love, tales of deception and faithlessness, there are others advocating revolution. But despite all that Changampuzhā remains essentially a poet of love, with its joys and sorrows. And what is more, his is the most musical poetry ever composed in Malayalam. He also wrote a novel, *Kalittoshi*. His autobiography *Tuṭikkunna Tālukal* (Throbbing Pages) appeared in 1961. For children, he authored *Kathāratna-mālika* (Necklace of Stories, 1935) based on *Tales from Shakespeare* by Charles Lamb.



CHANGANASSERI RAVI VARMA. See *Kavisabhārañjanam*.

CHĀTHUKKUTTI MANNĀDIAR (fl. 1857-1902). Writer, who has tr. *Jānaki Parinayam* and *Uttara-Rāmacharitam* from Sanskrit into Malayalam. The latter work is written in chaste Malayalam.

CHATHU NAIR, C. Writer, who is known for his novel *Mīnākshi* (1890).

CHATTERJI, SUNITI KUMAR (1890- ). Author of *Dravidian: a Course of Three Lectures on Dravidian Origins and on Modern Dravidian Literature* (Annamalai University, 1965).

CHEKOT ASHAN (b. 1773). Christian poet, who composed *Kirtans*, *Kilippattus*, *Tullals*, etc., though they are not of a high standard. He is known for a poem based on Old Testament history, modelled on the *Rāmāyana* in 24 cantos as also for the story of Joseph as a *tullal*.

CHELĀNATṬU ACHYUTA MENON (1894-1952). Malayalam research scholar, whose commentry on *Vatakkann Pattu* and his work *The Kali Cult of Kerala* have been pub. by the Madras University. His *Keralattile Kāli Sevā* is a collection of songs in honour of the goddess Kāli. His *Pradakṣiṇam* (1950) is a collection of essays on the history of Malayalam literature. Besides his drama *Tachcholi Chantu*, he has edited a large number of old folk-songs.

CHELLAPPAN NĀIR, N.P. (1903-72). Malayalam writer, who is noted for his short stories and comedies. His chief comedies, staged widely, are: *Vikaṭa Yogi* (The Crook of a Yogi, 1939), *Lt. Nāni* (1947), *Atom Bomb* (1948), *Minnal Praṇayam* (Lightning Love; 1952), *Praṇaya Jāmbavān* (The Great Lover), *Ibilisukaluṭe Nāṭṭil* (In the Land of the Devils, 1960; laughing at poli-

tical parties and extolling the virtues of honest work) and *N.G.O.* (1967). Fundamentally a humorist, his comedies were democratic in the sense that he linked his themes with the broader life of the people. He has written humorous stories about the faults and foibles of man. In his essays, he ridicules himself and exposes the prudery of others. His short story collection is *Malukkalum Ibilisukalum* (Ghosts, Devils and Gods; 1964).

CHELAPPARAMPU NAMBŪDIRI (c. 1690-1780). Poet, who composed romantic stray verses and had earned the title of "Rasikāgarāṇi". He paved the way for the inauguration of the Veṇmaṇi school of poetry, which was more communicative and popular. This school of poetry is associated with Veṇmaṇi Achchan and Veṇmaṇi Mahan. See *Veṇmaṇi Poets*.

CAELLŪRNĀDHŌDAYAM. *Champū*, which was composed in the 15th cent., but whose authorship is unknown. It describes the story of the origin of a temple.

CHEMBIL JOHN. Writer, who is known for his novel *Kalyāṇa Photo* (The Marriage Photo, 1964).

CHEMMANAM CHACKO (1926- ). Satirical poet, who effectively uses irony and hyperbole to make his satire sharp and pungent. His *Rājapatha* (1975-76), satirizing the follies and foibles of society won him the Akademi award. He has pub. a study of Vallathol's poetry (1977). His complete works have been pub. in 1977. Collections of his poems include *Dahajalam*, *Nellu*, *Innu*, *Kanakāśarangal*, *Ampum Villum*, etc. Among his satirical poems pub. in 1985, his poem 'Desiyasvabhavam' (National Character) is perhaps the most appealing; it is a satire on the Chief Minister of the State.



**CHEMMIN.** Malayalam novel by Takāzhi Śivaśaṅkara Pillai (q.v.), considered to be his masterpiece.

Dealing with the life of the fisher-folk of the coastal region of Kerala, it is a simple story, artistically woven round a common superstition that a wife who commits adultery while her husband is away at sea, brings down the wrath of the Mother Sea on the innocent man. Free from any bias of class conflict, the novel has been tr. not only into a dozen Indian languages, but also into English and many other foreign languages; its film version got the President's Gold Medal. The novel is woven around the life-story of Karuttammā, who despite her marriage, continues to love till death her childhood friend, Parikkūṭi of another caste. Finally, both of them consign themselves into the sea in an embracing posture.

**CHENGANNŪR, BABU.** Modern writer, who has novels and short stories to his credit.

**CHENKULATTU CHERIA KUNJIRĀMA MENON** (M.R.K.C.; 1882-1940). Writer, who is noted for his historical short stories: *Itihāsa Kathākal* (a short story collection, dealing with certain heroic epochs in the history of Kerala; 1936). In Malayalam, he is regarded as the chief propounder of Western type of short story. He was also the founder of 'Kerala Patrikā', the first paper to come out with political criticism as the main purpose. He was also the author of a novel: *Valluvakkammāran* and two translations in Malayalam as: *Raghuvamśa Charitram* and *Kamba Rāmāyaṇam*. For children, he adapted *Raghuvamśa* as *Raghuvamśa Charitram* (1931).

**CHERAMAN PERUMAL.** Historical novel by Kappana Kṛishṇa Menon (q.v.), which seeks to recapture the distant age of the

Perumal.

**CHERIAN K. CHERIAN** (1932- ). Modern poet, who held out high promise in the sixties. He is known for his poems *Bhāsmāsura* (1962), on the 'Samudramanthana' (1964) and on the "Courtyard of the Church" (1963). His symbolic story *Koṭṭa* (Fort; 1985) is a dramatic poem written in prose. His latest collection of poems is *Bhrantanum Padmasuranum* (The Madman and Padmasura; 1986).

**CHERIAN, O.M.** Writer, who adapted *Gulliver's Travels* (1920). Though a Christian, the wealth of the Hindu Purāṇas has fascinated him.

**CHERIYĀCHI** (14th or 15th cent.). Poem, whose author is unknown. A small poem in 27 verses; its four verses are quoted in the *Lilā-thilakam* (q.v.). Cheriyaachi, the heroine, is the daughter of a dancer in Udayapuram; the poem describes how love-lorn her lover becomes, when he sees the rising moon.

**CHERIYAN, M.C.** Modern writer, who is known for his dramas, dealing with poor people.

**CHERIYĀN, P.J.** (1891-1981). A pioneer in drawing, painting, acting, etc.; he has recorded his varied and interesting experiences in his *Kalājīvitam* (My Artistic Life, 1964).

**CHERUKĀD GOVINDA PISHĀRODY** (1914-78). Writer, who became a Communist worker, before taking up professorship at the Sanskrit College in Pattambi. Though principally a Communist worker, he infuses his poetry with artistic beauty. *Jīvitappātha* (Footsteps of Life; 1974), an autobiography, exhibits the paths of life of the oppressed people in general; it has won



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awards from the Kerala Sahitya Akademi in 1975 and the Sahitya Akademi in 1976. His *Nammal Onnu* (We Are One), a musical and social play is popular on the stage. *Taravāditam* (Aristocracy) is an impressive social drama, depicting certain evils of the undivided family system of Nairs in Malabar. His *Adimā* and *Manushya Hridayam* have also won prizes. His other works are: *Janmabhūmi*, *Svatantra*, *Rakteś-varī* and *Odukathe Onnam*. His one-act plays have been collected in *Mulamkūṭṭam* (A Bamboo Bush; 1958). An avowed Marxist, his novels of the socialist school are *Muttaśśi* (Grandmother; 1959), *Śanidaśā* (The Period of Saturn; 1959) and *Maṇṇiṇṭe Mārīl* (On the Chest of Earth; on feudal set-up).

**CHERUŚŚERI NAMBŪDIRI** (fl. 1450). Poet, who was a Nambūdiri Brāhmin. He was the author of the *Kṛishṇa Gāthā* (q.v.), the first epic in Malayalam, which is a Malayalam version of the *Bhāgavata*. He was patronized by Udaya Vārmā, the Rājā of Kolattiri, at whose instance, he composed his *Kṛishṇa Gāthā*. Besides this, *Bhārata Gāthā* is also considered his work. The poet was well-versed in the Purāṇas and was bred in the best tradition of Aryan culture, yet he adapted the metrical form for his poem from the Malayalam folk literature. He also made chaste Malayalam the language of his poetry and thus provided Malayalam a literary character. Though Cheruśśeri is not regarded as a saint-poet, yet as a devotional poet and especially among the poets of the Kṛishṇa-cult, he holds a high place.

**CHERUVATHOR, JOSEPH.** See *Joseph Cheruvathor*.

**CHETHALLOOR.** Modern writer, who has short stories and novels to his credit.

**CHIDAMBARAM PILLAI, P.** Author of *Dravidian and Aryan* (Nagercoil, 1936).

**CHINMAYĀNANDA.** Author of *Vālmiki Darśanam* (1977), which is a fine exposition of the *Rāmāyaṇa*.

**CHINTĀ-RATNAM.** See *Ezhuthachchhan*.

**CHINTAVISHAYAYA SĪTĀ.** *Khaṇḍa-kāvya*, composed by Kumāran Āśān (q.v.) in 1919.

A long monologue, in which Sītā, now in the hermitage of Vālmiki, reconciled to her banishment, is in a mood of reverie. Her sons having been taken to the court of Rāma to participate in the *aśvamedha yajña*, the memories of her past, tinged with the pent-up emotions of a wronged wife, flow forth quietly and irresistibly. She had demonstrated with her life the splendour of chastity, yet Rāma deserted her in a desolate wilderness. Obviously, she is critical of Rāma's conduct, but when the first flush of her indignation is over, she revalues his conduct with more magnanimity and realizes the paradoxes inherent in kingship.

A beautiful poem, it probes Rāma's mental set-up as seen by his devoted wife.

**CHIRAKKAL BĀLAKRISHNAN NAIR.** See *Nair, Chirakkal Bālakrishnan*.

**CHIRAKKARODE, PAUL.** Modern writer, who is known for his novel *Pulayathara* (1962), which reveals that so far as the social stigma of caste is concerned, conversion to Christianity makes little difference.

**CHIRIYUM CHINTAYUM.** See *Kṛishṇa Pillai, E.V.*

**CHITRAGUPTHA CHARITAM KILLIP-PĀṬṬU.** Poem, composed by one of the imitators of the style of Ezhuthachchhan (q.v.; fl. 16th cent.).



**CHITRĀŚĀLĀ** (Portrait Gallery). Poem, composed by Ulūr Parameśvara Iyer (1877-1949; q.v.), which reveals how greatly Ulūr prided in the India of the past, full of lofty meditations on the ultimate values of life upheld by the ancients.

**CHITRAYOGAM**. Mahākāvya (1914) composed by Vallathol Nārāyaṇa Menon in the conventional style. It is based on the story of Mandāravati and Sudarśana as narrated in the *Kathāsariṭsāgara*. The poem earned its author the title of 'Mahākavi'.

**CHOONDAL, CHUMMAR**. See *Chummar Choondal*.

**CHULLIKKĀD, BĀLACHANDRAN**. See *Bālachandran Chullikkād*.

**CHUMMAR, T.M.** (b. 1899). Writer and

author of *Padya Sāhitya Charitram* (History of Poetry, 1936), *Gadya Sāhitya Charitram* (History of Prose, 1955) and *C.V. Yuṭe Ākhyāikakaḷ* (Ernakulam, 1950). The first two books are useful guides and have been revised several times. His latest work is *Bhāshā Gadyasāhitya Charitram* (rev. ed., 1979).

**CHUMMAR CHOONDAL**. Modern scholar, who has pub. a study on the little-known folk-arts like *Mārgamkali*, *Paṭayaṇi*, *Tuḷḷal*, etc.

**COLLET, C.** Author of *Malayalam Reader* (1856).

**COLLINS, RICHARD**. Author of *A Short Grammar and Analysis of the Malayalam Language* (Cottayam, 1861).



## D

**DAKSHA-YAJÑAM.** Champū, which was composed in the 16th cent., but whose authorship is unknown. It describes the *yajña* of Daksha, in which Sati immolated herself.

**DĀMODARA CHĀKYAR.** See *Uṇṇiyāti Charitham*.

**DĀMODARAN, K. (1912-76).** Dramatist, critic and author of several works on Economics, all of them Marxian in their approach. His political drama: *Paṭṭabākki* (q.v.; Arrears in Rental; 1938) also tends to propagate his ideology. The drama was very popular as there was no village in Malabar where this play was not staged and where the peasants and agricultural labourers were not enthused by the play. The play depicts the horrors of landlordism tellingly and is unique in the range of Malayalam literature. His other drama of this type is *Raktapānam*. His critical work: *Sāhityam Entinu?* (Why Literature?) has a Marxian approach to the whole question. He was also the author of such critical studies as *Indian Thought* and works on Economics from the Marxist standpoint like *Nānya Praśnam*, *Uruppika*, *Dhanaśāstra Tatvāṅgal*, *Dhanaśāstra Praveśikā* and *Inday-ayūṭe Ātmāvu* (The Soul of India; 1957).

**DĀMODARAN, N.K.** Writer, who tr. (1978) into Malayalam Thomas Mann's *Buddenbrooks*. He has ed. vol. II of *Kumārān Āśānte Gadyalekhaṅgal* (1982).

**DĀMODARAN, PONKUNNAM.** See *Ponkunnām Dāmodaran*.

**DĀMODARAN NAIR, K.N.** Modern writer, who has pub. several volumes of children's literature.

**DĀMODARAN NAIR, P. (1913- ).** Author of biographies of P. Govinda Pillai (the first historian of Malayalam literature) and G. Padmanābhan Pillai (the eminent Malayalam lexicographer; both 1971). In 1982 appeared his *Apasabda-bodhini* or *A Compendium of Wrong Usage*.

**DĀMODARAN PILLAI, P. (1917-80).** Literary critic, whose chief work is *Vichāra Taraṅgiṇi*. In the collection, *Julian*, he gives pen-pictures of contemporary personalities. He has shed new light on Kumārān Āśān and Vallathol in his criticism.

**DANIEL, K.M. (1920- ).** He has two full-length studies on Kumārān Āśān's *Vīṇa Pūvu* and *Nalini* (qq.v.), and another work, *Kalā-darśanam*.



**DĀTYŪHA SANDEŚAM.** Satire (1897) by Śivollī Nārāyaṇan Nambūdiri (q.v.) on the message poems current in his time. In his satire, an old weaver sends his love message to his beloved through an owl. The number of *Ślokas* is only twenty.

**DAYĀNANDA TĪRTHA, SVĀMI.** Yogi, who has recently pub. a book on the serenity of the Himalayas.

**DEŚAMAṅGALAM RĀMAKRISHṆAN.** Modern poet, who has a good number of poems to his credit. In 1986, he has compiled two volumes under the title *Kāvya Bhāṣhāyile Prasṅgal* (Problems of Poetic Expression), consisting of papers on different aspects of this question.

**DEŚAMANGALATH VARRIER.** Author of *Ārsha Sāhithi* (1977) and commentary on *Naṭacharitam Attakkathā*.

**DESAM, N.K.** (1936- ). Poet, whose poems reveal his awareness of the loss of contemporary values but still cling to hope in the birth of a new order. He has also authored some works for children.

**DEVADĀSA, KUMĀRAPURAM.** See *Kumārapuram Devadāsa*.

**DEVADĀSA, M.S.** (1912- ). Literary critic, whose writings seek to provide a Marxist turn to the creative writing. His chief work is *Sāhitya Pratibhāyum Samūhavam* (Literary Genius and Society; 1982).

**DEVA, KEŚAVA.** See *Keśava Deva*.

**DEVAN** (fl. 16th cent.). Poet, who was a disciple of Ezhuthachchhan (q.v.). Like his master, he continued the tr. of the Sanskrit works. He also composed devotional prayers (*stotras*) and hymns.

**DEVASSIA, PRAVITTĀNAM.** See *Pravittānam Devassia*.

**DEVĪMAHĀTMYAM.** Prose work, composed perhaps in the 15th cent., but whose authorship is not known. The authorship of this work was once attributed to Ezhuthachchhan (q.v.) but is now held to be the work of his disciple.

**DHARMARĀJA.** Historical novel (1911) by C.V. Raman Pillai (q.v.).

The novel is, in a sense, a continuation of *Mārtaṇḍa Varmā* (q.v.), for the story deals with Mahārāja Kārthika Thirunal (q.v.; also known as Dharmarāja), who succeeded Mārtaṇḍa Varmā; and the conflicts have much to do with the successors of Tampi's henchmen, the eight chieftains, known as the *Ettuvittil Pillamar*. In his efforts to stabilise the dynasty, Mārtaṇḍa Varmā executed all the chieftains and their families save one woman, who, according to the novel, escaped and gave birth in exile, to two boys, who being twins, looked alike. The boys, after a lapse of many years, returned to Trivandrum, disguised as ascetics and bearing the names of *Ugra Haripanchanan* (The Terrible Lion) and *Śānta Haripanchanan* (The Peaceful Lion) with the sole purpose of wreaking vengeance on the royal house. They are assisted in their conspiracy by a local chieftain, Chilambinethu Chandrakkaram, who is promised a fair share in the Administration after the overthrow of the royal house. And when Chilambinethu's nephew, Kesava Unni falls in love with Minākshī of the opposite camp and the Haripanchanans create obstacles with a view to furthering their political aims, a situation arises when politics becomes inextricably involved with the fortunes of the lovers. But the situation is changed by the timely action taken by the Mahārāja and his future Dewan Kesava Pillai. The brothers meet their doom, the royal cause is won, and the lovers are united in wedlock.



*Dharmarāja* excels *Mārtaṇḍa Varmā* in the manipulation of plot, in the delineation of characters and in a more comprehensive view of life.

**DHŪMAKETUVINTE UDAYAM** (The Dawn of the Ill-omened Comet). Historical novel (1929) by K.M. Panikker (q.v.). Remarkable for its fidelity to history, it shows the circumstances which led *Mārtaṇḍa Varmā* of Travancore seek the assistance of Hyder Ali of Mysore to resist the combined forces of kingdoms like Chempakasseri and Cochin. The events take place during the prince's career of conquest, assisted by Marava soldiers.

**DIVĀKARAN, KATTAKKATA.** See *Kattakkata Divākaran*.

**DIVAKARAN, PARASSALA.** See *Parassala Divakaran*.

**DORAŚŚIṆI** (Mem Sāhib). Social novel (1930) by K.M. Panikker (q.v.). It is a satire on women, who make themselves objects of ridicule by their unquestioning imitation of western women. The heroine, *Mādhavikutty*, has much to regret for her blind adoration of the trappings of western civilization.

**DRUMMOND, ROBERT.** Author of *Grammar of the Malabar Language* (Bombay, 1799). It was the first Malayalam Grammar to appear in English.

**DURAVASTHĀ** (A Tragic State). Poem, composed by Kumāran Āśān (q.v.), in 1923.

It is the story of a woman of the Nambūdiri Brāhmin caste marrying a Pulaya (Harijan) youth. To make the story convincing, the poet takes the Muslim riot of Kerala as the background and in the riot, a Nambuthiri woman, *Sāvitri* by name, is separated from her home and seeks asylum in the hut of a low caste man, a Pulaya, who offers her protection. The love and care which the Pulaya youth bestows upon her had such an impact upon her that she accepts him as her husband.

The poem caused a great stir in contemporary Kerala and it shows how the poet ridiculed the myth of being born in a high caste family.

**DURYODHANA VADHAM.** See *Vyāskara Mūsu*.

**DUSPARŚA NĀṬAKAM.** See *Śivolli Nārāyaṇan Nampūtiri*.

**DŪFAVĀKYAM GADYAM.** One of the oldest Malayalam prose works, which was perhaps composed during the 14th century. It appears to be an adaptation of a Sanskrit work. Based on *Krishṇa's* last mission to the Kaurava court before war breaks out, it is one of the best works in this category. In its prose Tamil forms linger but the sentence structure is Sanskritic.



# E

**EASWARA PILLAI, R.** (1854-1940). A Malayalam essayist, who seems to have been inspired by Bacon. The seven volumes of his *Chintā Santanam* (Offspring of Thought) contain some excellent passages in a didactic vein; the essays are on a variety of subjects. He was the author of an autobiography for children. He also authored *Shekspīyarute Nāṭakakathakaḷ* (Stories Based on Shakespeare's Plays; 1938), *Śrīrāman* (1916) and *Utkarsha-sopānam* (The Ladder of Progress, 1918).

**EBRAYAKUTTY.** See *Kandattil Verghese Mappila*.

**EDAPALLI.** See *Iḍapalli Rāghavan Pillai*.

**EDAŚŚERI GOVIN'DAN NAIR** (1906-74). Dramatist and poet, whose *Kūṭṭu Krishi* (q.v.; Collective Farming; 1950) is a well-known play with a socio-political message; he has also several radio plays to his credit. His chief poetical collections are: *Puttan Kalvum Arivalum* (The New Poet and the Sick), *Paṇimudakkal* (The Strike), *Chirikunna Manushyan* (The Laughing Man), *Karutta Chettichikal* (Dark Women of the Chetti Caste), *Kāvile Pāṭṭu* (q.v.), *Alkāvali*, *Oruṇṇi Mellikā* and *Pūtapāṭṭu* (The Song of the Devil-mother). In his works, the author

concentrates on the social questions of the day. To bring poetry nearer to the life of the ordinary people and to give expression to their ideas and feelings in their own language is the especial quality of the poet. *Anthithiri* (1975) is a posthumous publication.

Besides his *Kūṭṭu Krishi*, his other drama is *Ennichutta Appam*. As a playwright, he deviated from the then existing types of drama. His *Oru Pidi Nellicka* won the Kerala Sahitya Akademi award in 1971, while his *Kavile Pattu* (q.v.) won the National award in 1969.

**EKĀDAŚĪ MĀHĀTMYAM.** Devotional poem (16th cent.), extolling the Ekādaśī festival; its author is unknown.

**EKALAVYAN.** Modern writer, whose works generally deal with army life.

**ELAMKULAM KUNJAN PILLAI** (1904-73). Scholar, who wrote extensively on Kerala history. His researches exploded the myth of the so-called hegemony of the Perumals. He critically examined the Sangam works in Tamil and brought out connected history of Kerala from the 9th to the 18th century. His works include *Studies in Kerala History*, *Keralacharithrothil Iruḷaṭaṇṇa Ēḍukal*, *Kerala-*



- bhāṣhayute Vikasapariṇāmaññal*, editions of *Unmunnilisandeśam*, *Lilatilakam*, *Chandrotsyam*, etc.
- ELIAD, E. Author, along with E. Isaac, of *Udaya Malayalam-Inglis Diksanari* (Ernakulam; 1958).
- ELLIS. Author of dissertation on the Malayalam Language (1834).
- EMENEAU, MURRAY BARNSON (1904- ). American Indologist, whose chief works are: *Dravidian Linguistics: Etymology and Folktales; Collected Papers* (Annamalai University, 1967), *India and Historical Grammar* (Annamalai University, 1965), *Dravidian Borrowings from Indo-Aryan* (University of California Press, Berkeley, 1962) and with Thomas Burrow: *A Dravidian Etymological Dictionary* (Oxford, 1961; rev. ed. since printed).
- EMPRANTRI, KRISHNAN. See *Krishnan Emprantri*.
- ENCYCLOPAEDIA. See *Viśvavijñānaśaṣam*.
- ENGLISH-MALAYALAM DICTIONARY. See *Benjamin Bailey*.
- ENIPPADIKAL (Rungs of the Ladder). Novel (1964) by Takazhi Śivaśaṅkara Pillai (q.v.), which depicts the rise of a middle-class Nair to the position of the Chief Secretary of Travancore and his subsequent fall. It makes a thorough probe into Government machinery.
- ENTE GURUNĀTHAN. See *Vallathol Nārāyaṇa Menon*.
- ERUR VĀSUDEV. Modern dramatist, who has several social and political plays to his credit.
- EVOOR PARAMEŚWARAN. Modern poet, who has a number of poems to his credit.
- EZHACHERI RĀMACHANDRAN. Modern poet, who has published a number of poems.
- EZHICKARA AMBI(U)JAKSHAN. Author of *Ī Vilakku Anayatirikkatte* (Let Not This Light Be Extinguished; 1964), a drama.
- EZHUTCHAN, K.N. (1911-81). Writer, who is noted for his research essays, *Muttum Pavizhavum* (1976), *Keralodayam* (a Sanskrit *Mahākāvya*, 1979) and *History of Grammatical Theories in Malayalam*. His first work has earned the Kerala Sahitya Akademi award. After retirement as Lecturer in Malayalam at the Madras University, he was Visiting Professor in Calicut University.
- EZHUTHACHAN, ŚAṅKARAN. Modern poet, who rejects the Gandhian philosophy, ridicules the belief that the spinning wheel can weave a warm garment for the masses shivering in the cold.
- EZHUTHACHCHHAN, TUNCHATHU (fl. 16th cent.). Celebrated saint-poet, who enjoys a place in Malayalam literature, comparable to that of Tulasidāsa in Hindi; it was he who gave shape to modern Malayalam. Born in a 'Śūdra' family near Tirur railway station in Kozhikode district in Kerala State, there is a legend that as he showed extraordinary intelligence even as a child, the Nambūdiri Brahmins got envious and that they tried to weaken his intellect by sorcery, which he withstood by divine grace. There is also another legend, according to which he was the son of a Nambūdiri and a Nair woman. The story is that Ezhuthachchhan's father, a Nambudiri, when reaching late in Tunchanparambu from his trip to Trivandrum, rested at the house of one Mootthathu. Late in the night, he came out into the courtyard and looked at the stars for quite some time; this he did several times. A Nair woman, one of the



housemaids, enquired the reason of these visits. The Nambūdiri said that the position of the stars indicated a very auspicious moment for conception, and that a child conceived then will be a very great man. Thus by the union of the Nambūdiri and the Nair woman was born Ezhuthachchhan. How far this story is authentic, cannot be said with certainty.

As a child, Ezhuthachchhan was educated mainly in Sanskrit and Tamil. When older, he travelled in other parts of India. After his return, his genius won wide recognition. There is also a controversy about his name; some call him 'Rāmānujan', while others "Tunchatu", supposed from the name of his house. There is no absolute proof about his date, but scholars agree that he belonged to the 16th century.

Ezhuthachchhan is best known for his *Adhyātma Rāmāyaṇa* and *Mahābhārata* in Malayalam. His *Rāmāyaṇa* remains to this day to be a great devotional poem in Malayalam and parts of it are musical, so much so that they are sung extensively even today. His *Mahābhārata* is an abridgement of the original epic, projecting Kṛishṇa as the

guiding character. His works are: *Adhyātma Rāmāyaṇa Kilippāṭṭu*, *Bhāratam Killippāṭṭu*, *Bhāgavatam Kilippāṭṭu*, *Hari-nāma Kīrtanam* (qq.v.), *Chintāratnam* (a work on Advaita Vedānta; some scholars ascribe it to some one else), *Devī Māhātmyam* and *Uttara Rāmāyaṇa*, *Kaivalya Navanītham*, *Brahmāṇḍa Purāṇam*, *Irupattinālu Vṛittam*, etc. are also ascribed to him. It will be seen that he covers practically the whole range of Hindu mythology, giving his own versions of the two great epics; *Rāmāyaṇa* and *Mahābhārata* and *Bhāgavatam*, and did not neglect religion and philosophy. The "Kilippāṭṭu" reached its perfection in his hand and he is hailed as the genius, who conferred literary dignity on the daily speech of the common man by adapting it to the highest purposes of literary art.

As Ezhuthachchhan was thoroughly saturated with the most ardent devotion for the Supreme Being, his works offer spiritual solace to the masses. So sincere was he in his outpourings and so sweet the melody of his numbers, that he was irresistible to the masses.



## F

FAWCETT, F. Author of the article: "War Songs of the Mappilas of Malabar" (*Indian Antiquary*, XXX (1901), 499-508, 528-37.

FRAZER, ROBERT WATSON. Author of *Literary History of India* (New York, Scribner, 1898). This work embraces South India (pp. 300-331) and includes selections and translations of brief passages from important Tamil literary works.

FRERE, MARY ELIZA ISABELLA (1845-1911). American Indologist, who authored:

*Old Deccan Days: or Hindu Fairy Legends Current in Southern India. Collected from oral tradition.* (Philadelphia: R Lippincott, 1868; 7th ed. 1929; illustrations by C.F. Frere).

FROHNMEYER, L. JOHANNES. Missionary of the Basel Mission, whose *Prakṛiti Śāstram* (Physical Science, 1883) deals with the fundamentals of physics and chemistry. He also authored *A Progressive Grammar of the Malayalam Language for Europeans* (1889, 2nd ed. 1913).



# G

**GAJENDRA MOKSHAM.** *Thullal*, which has been ascribed to Kunchan Nambiar (q.v.); but was written under instructions from King Visākham Thirunāl of Travancore. Hence, it was composed several years after the death of Nambiar; perhaps it was by one of the Veṇmaṇi poets.

**GAṄGĀDHARAN, M.K.** Modern writer, who is known for his short stories.

**GAṄGĀDHARAN, THIKKURISSI.** See *Thikkurissi Gaṅgādharan*.

**GARTHWAITE, L.** (fl. 19th cent.). A Christian missionary, who was the author of a Malayalam grammar, which was prescribed as a text-book in the northern part of Kerala, which was then under the British rule. He worked in the Basel Mission. For the use of candidates for the Indian Civil Service, he made a tr. of Selected Official Malayalam Documents (1868).

**GAURISAPATTAM.** Modern poet, who has interestingly rehandled in poetic form the old narrative ballad.

**GENOA NĀṬAKAM.** A specimen of early Malayalam drama, staged by the Christians of Central Kerala.

**GEORGE, K.C.** Communist leader and a former minister, whose autobiography has

been pub. in 1985. It is a readable account of his experience as a significant political worker in Kerala in the first half of the present century.

**GEORGE, K.M.** (1914- ). Scholar and critic, who was Head of the Malayalam Department, Madras Christian College (1940-55), Regional Secretary, Sahitya Akademi (1955-69), Chief Editor, *Malayalam Encyclopaedia* (1969-75) and Director and Chief Editor: *Comparative Indian Literature*. He was Visiting Professor, Chicago University and was also Vice-President of Kerala Sahitya Akademi (1981-84). His book: *Anveshanāṅgal Paṭhanaṅgal* (Essays, 1980) has won three Awards.

His *Ekāṅka Maṇḍalam* is a collection of one-act plays; he has also to his credit two collections of radio plays *Ompatu Radio Nāṭakaṅgal* (Nine Radio Plays; 1957) and *Raḍionāṭakaṅgal* (Radio Plays; 1947). As a critic, his criticisms are constructive. *Muntiricharu* (The Essence of the Vine) is a collection of his early studies. His *Sādhū Kochuñju* (1947) is a biography of a saintly evangelist. George also discusses scientifically the relationship between Malayalam and Tamil in his thesis—*Rāmacharitam and the Study of Early Malayalam* (1956). Some of the essays in his collection, *Valarunna Kairali* (1954) also deal with the same topic. As



General Editor, George is also responsible for bringing out the *Sāhitya Charitram Prasthānamgaḷilūde* (1958, 3rd ed. 1984), in which each genre is taken for special study; the period covers up to about 1850. *Soviet Nattil Munnazhcha* (Three Weeks in Soviet Land) is a travelogue, while another travelogue is *Amerikkayil Poya Kathā* (The Story of a Visit to America, 1967). His *Jīvacharitra Sāhityam* (1964) is the first book on biographical literature in Malayalam. He brought out in English *A Survey of Malayalam Literature* (1968; tr. into Russian) and *Western Influence on Malayalam Languages and Literature* (Sahitya Akademi, New Delhi, 1972). He has ed. *Comparative Indian Literature* (vols. I, II; 1984, 1985). He has also written *Kumāran Āśān* (1972) and has ed. *Ulloor Centenary Volume* (Trivandrum, 1977). During 1969 and 1975, he was the chief editor of the project on Encyclopaedia sponsored by the Kerala Government. During his tenure 20 vols. were methodically planned and 30,000 topics selected. In 1986, he has pub. *Bhāratiya Sāhitya Padhanam*, which is a valuable introduction to the study of Indian literature in its totality. His service in introducing Malayalam literature to the outside world has been widely recognised.

GEORGE, M. Writer, who adapted in 1958 *Oliver Twist* by Charles Dickens.

GEORGE, M.A. (1915- ). Author of *Sakhāvu E.M.S.* (Comrade E.M.S., 1958), a biography of E.M.S. Namboodiripad, famous Communist leader of Kerala.

GEORGE, V.C. Modern writer, who is noted for his *Nidhirikkal Maṇikkathanar*, a biography.

GEORGE IRUMPAYAM. Critic and author of *Kavitayūṭe Bhāvi*, Malayalam Novel, *Magdalana-mariyavum Vallathol Kavitayum*,

*Avaltkkatalile Keralam*, etc.

GEORGE JOSEPH. Modern writer, who is known for his novel *Katal Kakka* (Seagulls; 1985), which employs imageries to expose the tension in family life.

GEORGE MATHAN. See *Mathan, George*.

GEORGE ONAKKUR. Modern writer, whose novels offer certain valid criticism of the existing social structure. His chief novels include *Illam* (Home, 1980), *Ezhutappuraṅgal* (Blank Pages; 1980), *Uḷavuchālukaḷ*, *Kaltāmara*, etc. and his Ph. D. thesis is on the "Concept of Hero in Malayalam Novel". His novel *Nalu Puchcha Kuttikal* (Four Pussy-cats; 1985), though apparently dealing with the story of Cats, is much more than animal stories. Complexities of life are delineated here with artistic skill.

GEORGE VERGHESE KĀKKANĀḌAN. See *Kākkannāḍan, George Verghese*.

GERARD, FATHER. A native Catholic, who took the name of Gerard when he became a priest and wrote in 1880 a book on oratory.

GHĀTAKAVADHAM. Malayalam tr. (1878) of Mrs. Collin's *Slayer Slain* (1859), published by her husband. It aimed at social reformation even as it narrated a love story. It seeks to question the value system of a particular community (the Syrian Christians) in Kerala. Some scholars regard this as the first novel in Malayalam.

GIRIJĀ KALYĀṆAM HĀMSAPPĀṬṬU. Poem, whose authorship is generally ascribed to Unnayi Varier, the author of the *Nala-charitam Kathākali*. Though a profound work, there is an exhibition of erudition also.

Pārvati's marriage is described in three sections; the poet seems to care more for



the art of versification than for devotion. However, the sequences on the childhood of Pārvatī are some of the loveliest in Malayalam.

*ĠTĀ*. See *Bhagavadgītā*.

GLASENAPP, HOLMUTH VON (1891-1963). German Indologist, who wrote on Indian Literature in German, 3rd part of which includes "Die Dravidschen Literaturen" (Stuttgart, 1961).

GODAVARMĀ, K. (1902-52). Scholar, who was Professor of Malayalam in the Colleges under Travancore University. His chief work: *Kerala Bhāṣā Vijñānīyam* (Trivandrum, 1951) on linguistics seeks to establish that Malayalam was not born of Tamil and that both these languages were born of a common Dravid language. He has also pub. *Indo-Aryan Loan Words in Malayalam* (1946).

GOMATI AMMĀ, K. See *Kalyāṇi Amma*, B.

GOPĀLA KRISHNAN NAIR, R. Writer, who has ed. *Bālaviññānaśāstra* (1978), published by the Prabhat Book House.

GOPĀLA KRISHNAN. Author of *Svarṇa Thakkol* (The Golden Key; 1977), a drama.

GOPĀLAKRISHNAN, KOLALI. Author of *Kāli* (Kozhikode, 1962).

GOPĀLAKRISHNAN, P.K. Author of *Cultural History of Kerala* (1976).

GOPĀLA KURUP VENNIKKULAM. See *Vennikkulam Gopāla Kurup*.

GOPĀLA MENON, A. Author of *Tolstoyi-yute Nītikathākal* (Stories from Tolstoy; 1918).

GOPĀLA PANICKER, C.S. (1872-1930). Early short story writer, who wrote stories with well-knit plots and happy endings.

GOPĀLA PANIKKAR. Author of *Rasatattva Darśanam* (The Theory of Rasa; 1980).

GOPĀLA PILLAI, A.K. See *Bālakrishṇa Pillai*, A.

GOPĀLA PILLAI, C.I. Author of *Māyāvīkramam* (an adaptation of *Romeo and Juliet*; 1933), *Homer*, *Maṇimēkhala*, etc.

GOPĀLA PILLAI, K. Editor, along with others, of *New English-Malayalam Dictionary* (3rd rev. ed. 1955).

GOPĀLA PILLAI, K.N. Author of a work on correct etymology (1929).

GOPĀLA PILLAI, N. (1901-68). Poet, who is also a critic and a great Sanskrit scholar. Influenced both by Vallathol and Tagore, the poems of his early days are collected in *Navamukulangal* (New Buds). Written in a lyrical vein, these poems in free verse are characterised by a remarkable clarity and simplicity. His Sanskrit versions of Ullūr's *Prema Saṅgītam* and Āśān's *Chintāviśṭayāya Sītā* reveal that he could compose with equal ease in Sanskrit. During 1961-68, he was the chief editor of the project on Encyclopaedia sponsored by the Kerala Government.

GOPĀLAM (fl. 16th cent.). Poet, who was a disciple of Ezhuttachchhan (q.v.). Like his master, he continued the translation of the Sanskrit works. He also composed devotional prayers (*stotras*) and hymns.

GOPĀLAN, A.K. (1904-78). Well-known Communist leader, who has written a travelogue: *Jñān Oru Putiya Lokam Kaṇṭu* (I Saw a New World, 1954), and an autobiography *Ente Jivitakathā* (1975).

GOPĀLAN, P.C. See *Nandanār*.



GOPĀLAN KERALAM TIRUMULPĀD.  
See *Nārāyaṇīyam*.

GOPI, KALATI. See *Kalati Gopi*.

GOPINĀTH, VELLAYKKAL. See *Vellaykkal Gopināth*.

GOPINĀTHA PILLAI, N.R. Author of *Anubandham* (Supplement; 1980) and *Samīkshā* (criticism; 1982).

GOPINĀTHAN, V.K. Author of *Ekangaraṅgam* (A One-act Scene; 1982).

GOPINĀTHAN NAIR, T.N. (1918- ). Dramatist, whose comedies popular on the stage are: *Nilavum Nizhalum* (Moonlight and Shadows), *Vidhiye Vidhi* (What a Fate!), *Pratidhvani* (Echo; 1944), *Akavum Puravum* (Inside and Out), *Anachchadanam* (The Unveiling; 1946), *Parivartanam* (Transformation) and *Chalangal* (The Movement, 1964). Being more realistic in the drawing up of his plots and characters, he handled serious themes also, particularly psychological ones. He also adapted Ibsen's play: *Enemy of the People* into Malayalam, under the title of *Janadrohi*. He has also several one-act plays to his credit. A book of his reminiscences has been published in 1978. His collection of plays: *Dasapushpam* also appeared in 1978.

GOVER, CHARLES E. (d. 1872). English Indologist, who was the author of *The Folk-Songs of Southern India* (Madras, 1871, London, 1872, 2nd ed. Madras, 1959). It includes English translations of folk-songs of South India.

GOVINDA PILLAI, A., DEWAN BAHADUR. Writer, who tr. Shakespeare's *Macbeth*, *Othello*, *The Merchant of Venice*, *Hamlet* and *King Lear* into a kind of Malayalam blank verse.

GOVINDA PILLAI, C.P. Author of *Tiruvittāmkūr Charitra Kathākāl* (1914), illustrated stories for children.

GOVINDA PILLAI, P. (1849-97). Writer, who was Chief Executive Officer of Travancore Palace. He was the author of the first history of Malayalam literature under the title of *Bhāshā Charitram* (vol. I, 1881; vol. II, 1889). For gathering the material for his work, the author had to depend almost entirely on the palm-leaf manuscripts then available to him. He also pub. 'Vidyā Vilāsinī' (1881), the first literary journal in Malayalam. Among his other publications are the *Bhāshā Naishadha Champu* and *Dakshayāga Kilippāṭṭu*, which had not seen the light of the day until then. He was also the author of an independent work on Roman history and *A Handbook of Travancore*.

GOVINDA PILLAI, P. Critic, whose *Isan-galkappuram* is a contribution to the literary criticism of the Marxist school. His other work is *Literature and Politics* (1982).

GOVINDAN, M. (1919- ). Writer, who is editing a literary magazine "Samīkshā". His chief works are: *Rāṇiyute Paṭṭi* (short story collection), *Nī Manushyane Kollarutu* (drama), *Menakā* (poetry) and several anthologies of his critical and political ideas. Formerly a romanticist, he now writes in the modernist vein. He is a progressive critic, who has examined many live social problems in an unorthodox and sometimes provoking manner. In a poem composed in 1967, he questions Gandhi's reading of the *Gītā*; the poet is of the view that the violent deed is not a liberating act; it breeds further violence and thereby forges stronger chains of bondage. Govindan's complete works have been published in 1986.

GOVINDAN KUTTY, N. (1926- ). Wri-



ter, who has several collections of short stories (*Kanyākumārī*; 1949) to his credit.

GOVINDAN NAIR, EDASSERI. See *Edasseri Govindan Nair*.

GOVINDAN NAIR, M.N. Communist leader. His autobiography: *Ente Ātmakathā* (1984) contains personal experiences as a politician.

GOVINDAN NAIR, V.K. (1903-78). Poet, whose work is mainly devotional and has a unique beauty and mystic charm. 'Avilpoti' is his major work.

GOVINDAN VAIDYAN, KAIKKARA (fl. early 20th century). Scholar, who spent his lifetime in teaching and writing commentaries on old Sanskrit treatises on Āyurveda, etc.

GRAMAVRUKSHATHILE KUYIL (The Koel on the Village Tree). Poem, composed by Kṇmāraṇ Āśān (q.v.).

An allegory, it is written to silence the poet's slanderers. The main characters are a koel, which thrills the world with its melody and a seer, who comforts it when it is slandered by the very people to whom its melody is nectar.

The poem also shows that the poet, conscious of his gifts, believes in the highest ethical principles.

GRĀMĪNA KANYAKA. See *Kuṭṭippurattu Keśavan Nair*.

GRAMMATICA MALABARICO-LATINA. Grammar of Malayalam-Latin (Cochin, 1868).

GRIERSON, SIR GEORGE ABRAHAM (1851-1941). Celebrated Indologist, who was the author of *Linguistic Survey of India*, vol. 4 of which covers Munda or Dravidian Languages by Sten Konow (Calcutta, 1906;

reprint 1967). He also authored *Modern Vernacular Literature of Hindustan* (Calcutta, 1889).

GUNDERT, REV. HERMANN (1814-93). Christian missionary, who was German by birth, but came from Stuttgart to Kerala in 1828 and in a very short while gained enough proficiency to preach Christianity in Malayalam, Tamil, Telugu and Kannada. And when he decided to work in Malabar under the auspices of Basel Mission, he concentrated all his linguistic studies on Malayalam and enriched his knowledge of it with the cultural features, manners and customs and the legends and every extant specimen of literature obtaining among the people. He was the author of many religious tracts and his knowledge of Malayalam was availed of by the British to produce some text books for study in the new English schools. *Paṭhamālā*, a primer, and *Malayalam Vyākaraṇam* (or *Gundert Vyākaraṇam*), a grammar, are perhaps his more important works in this category. His grammar (1851) is the first authoritative work in Malayalam and was prescribed as a text book in the northern part of Kerala, then under the British rule.

After his return to Germany in 1859, for full ten years, he occupied himself with the compilation of a dictionary for Malayalam. Finally an authoritative *Malayalam-English Dictionary* or *Gundert Nighaṇṭu* was pub. in 1872 from the Basel Mission Press at Mangalore. Its second edition in 1962 was sold out in a few months.

Gundert wrote 27 works in all, including Malayalam tr. of the Old and New Testaments. He was a gifted linguist and wrote Malayalam with great felicity and clarity. His grandson, Hermann Hesse was to become a writer of world fame and a Nobel laureate in literature. Gundert was the promoter and guiding star of the magazines:



“Rājya Samāchāram” (on evangelical matters) and “Paśchimodayam” (on history, politics, science, etc.) when his chief assistant was Frederik Mueller. In 1868, Gundert’s *Keralappalāma* dealing mainly with the Portuguese period appeared. He also pub. the life of Christ as *Suviśēsha Saṅgraham Enna Yēśu Miśihāyufe Kathā Saṅkshēpam* (1840), which is a long prose work in seven chapters.

The services of Gundert to Malayalam can never be forgotten.

*GUNDERT NIGHANṬU.* See *Hermann Gundert*.

*GUNDERT VYĀKARAṆAM.* See *Hermann Gundert*.

*GUNTŪRU ŚEŚHĒNDRA ŚARMĀ.* See *Śarmā, Guntūru Śeshēndra*.

*GUPTAN NAIR, S. (1919- )*. Noted literary critic. whose selection of critical writings can be found in *Ādhunika Sāhityam* (Modern Literature; 1981), *Samālochanā* (Eva-

luations), *Isaṅgalkkappuram, Kāvyaśvarūpam* (The Nature of Poetry; 1974) and *Krāntadarśikal* (1958). He also ed. *Nālapaṭṭu Naṭon Pāṭṭukaḷ* (Madras, 1959), pub. by the Southern Languages Book Trust, Madras. His essay collection: *Tirañjeṭutta Prabandhaṅgaḷ* (1982) has received the Sahitya Akademi award. His *Punaralochana* (1986) is a reassessment of the trends and sense of values which governed the literary scene in recent times. He was Professor of Malayalam, Calicut University (1975-78). His opinions, whether about the ancients or the moderns, are dependable and well-balanced.

*GURU-DAKSHINĀ.* Poems of an anonymous writer, which is based on an episode of the *Bhāgavata*; it is slightly anterior to Ezhuthachchhan (q.v.). Sandipini, the sage who tutored Kṛishṇa and Balarāma, expects as his reward that his dead son be brought back to life. Kṛishṇa frightens the god of death and brings back the dead son to life.



# H

HANĪF, NŪRANAD. See *Nūranad Hanīf*.

HANXELEDEN, JOHN ERNESTUS (d. 1732). Hungarian Christian missionary, who was popularly known as "Arnos Pādiri". A German, he was born in Hungary but left for India in the company of three Jesuits. He reached Kerala in 1699 and settled down in Velloor near Trichur where he lived till his death in 1732. He wrote a life history of Jesus Christ as 'Puttan Pāna' and of Virgin Mary under the title *Umma Parvam*. He was the most notable among the Christian devotional poets. His *Chatu-rantyaṃ* is a poem in four cantos dealing with the tension of Man on his deathbed and the ultimate journey of the soul to hell or heaven. His works reveal the unmistakable imprint of the idioms of the poets of the immediately preceding age. He also attempted to compile a Malayalam-Sanskrit and a Malayalam-Portuguese dictionary and wrote on Malayalam Grammar in Portuguese. He wrote as well the first Sanskrit grammar. Fredric von Schlegel and Max Mueller have paid high tributes to him for his contribution in this field.

HARIHARAN, ASAMANNUR. See *Asam-annur Hariharan*.

*HARI-NĀMAKĪRTANAM*. Poem composed by Ezhuthachchhan (q.v.; fl. 16th cent.). A *stotra* of high philosophical content, it is, both for its devotional quality and for its philosophy, a gem of rare excellence. Some scholars are of the view that the poem was not composed by Ezhuthachchhan.

HARI ŚARMĀ, A.D. (1893-1972). Writer, who retired from St. Alberts College. He is noted for his biographical works of Bankim Chandra Chatterjee, Rājā Ram Mohun Roy, Kumāran Āśān (1930), Oḍuvil Kunhi-kṛishṇa Menon, Panthala Kerala Varma (1879-1919), K.C. Keśava Pillai, Kerala Varmā and A. Rājarāja Varma (the last two in *Raṇṭu Sāhitya Nāyakanmār*). Along with M.O. Joseph, he was also the author of a biography of Ulūr S. Parameśvara Iyer. He tapped first-hand sources to describe the events in the lives of his heroes and assessed the contributions made by them.

*HARIŚCHANDRA CHARITAM*. Musical play, composed by E.M. Chakrapāṇi Varier (1861-1952) in 1898.

HARKNESS, HENRY. British Indologist, who authored *Ancient and Modern Alphabets of the Popular Hindu Languages of the*



*Southern Peninsula of India* (London, 1837).

by T.K. Velu Pillai.

*HĀSYĀNJALI*. Collection of satirical writings (1945) of M.R. Nair "Sanjayam", which was published posthumously. The poet has made the target of his attack all the social ills that came to his notice as also contemporary happenings.

HAWKSWORTH, J. Compiler of *A Collection of Terms in English and Malayalam* (Cottayam, 1861).

*HEMALATĀ*. Popular social novel, written

HODGSON, BRIAN HOUGHTON (1800-1894). Author of *Aborgines of South of Ceylon. An English, Malabar and Singalese Vocabulary* (Calcutta, 1850).

HRĪDAYA KUMĀRĪ. Scholar; she is the author of *Vallathol Nārāyaṇa Menon* (Sahitya Akademi, New Delhi, 1974).

HULBERT, HOMER BEZALEEL (1863-1949). Author of *A Comparative Grammar of the Korean Language and the Dravidian Languages of India* (Seoul, 1905).



1  
IDAPPALLI RĀGHAVAN PILLAI. See *Rāghavan Pillai, Idappalli*.

IKKAVAMMA, ĀMBĀḌI. See *Āmbāḍi Ikkavamma*.

IKKAVAMMA, TOTTAKKĀT. See *Tōttakkāt Ikkavamma*.

ILAYATHU, MACHCHĀṬṬ. See *Machchāṭṭ Ilayathu*.

INDULEKHĀ. Social novel by O. Chandu Menon (q.v.), pub. in 1889.

Mādhavan, a highly educated Nair youth, loves the beautiful Indulekhā, but Panchu Menon, head of the matriarchal family of which she is a member, would not hear of it; he would better present her to Sūrī Nambūdiri, a rich Brahmin noble, an association with whom, he thinks, would add to his family prestige. Of course, Indulekhā would not agree to it, both because she loved Mādhavan and because she could not reconcile herself to the idea of being one of the many wives and concubines of a middle-aged Nambūdiri. The conflict develops through many episodes and culminates at last into a happy union of the lovers.

The novel depicts how Nair women belonging to respectable families were treated

more as concubines than wives by the high caste Nambūdiris. It was the publication of this novel that gave a fillip to the Malayalam novel. The Nambūdiris and Nairs of the novelist's times attacked him with rage for the kind of social analysis he had provided in the novel. The novel was tr. into English by W. Dumergue (1890).

INTUPPĀPPAKKORANENḌARNNU (My Grandfather Had an Elephant). Novelette (1951) by V. Mohammad Bashir (q.v.).

Set in the background of two Muslim families in Kerala, it deals with people gloating over their past glories and ultimately coming to their senses. It expresses the hollowness of the snobbery of feudal aristocrats who were fast losing their grip on the lower classes in society.

IRALIL VARGHESE. Writer, who is noted for his *Jñan Kaṇḍa America* (The America I Saw; 1940), a travelogue.

IRAVIKUṬṬI PILLAI. Historical tragedy (1933) by E.V. Kṛishṇa Pillai (q.v.), which is about a solider hero in Travancore folklore.

IRAYIMMAN THAMPI (1783-1863). Poet, who was patronized by King Swati Thirunal



(q.v.) of Travancore. He was the author of three *Aṭṭakkathās*: *Uttarā-svayaṃvara*, *Dakṣha Yāgam* and *Kīchaka Vadham*. All of them are liked by the actors, musicians and lovers of the art, though there is an excess of the erotic sentiment. The most famous lullaby in Malayalam 'Omanathinkal Kiṭāvo?' (Art thou the darling crescent moon?) is his composition and in this, as well as in most others, we find him madly in love with all the beautiful things in life and Nature. There is no other song in Malayalam that blends so harmoniously the quality of music and poetic fancy. Some more songs including a dance song popular among women from *Uttarā Svayaṃvara* are in vogue even today. There is also a famous *Daṇḍaka* in *Kīchaka-vadham* when the Virāṭa queen asks Draupadī to go to the bed-chamber of the King.

IRUMPAYAM, GEORGE. See *George Irumpayam*.

IRUPATĀM NŪṬṬĀNDINṬE ITIHĀSAM. Poetical work (1958) by Akkitham Achūtan Nambūdiri (q.v.), which reveals how the hero feels disillusioned when excesses are committed in a revolutionary movement. Imbued with the spirit of humanism, the poem has been aptly described the epic of

the 20th century.

ISWARA VARIER, K.V. (1917- ). Writer, who has short stories and poems to his credit.

ITAYARANMULA. Modern poet, who in his epic on Christ, astonishingly recaptures the texture and rhythms of Ezhuthachchan's magnificent narration.

ITTIIVIRA, V. Author of *Social Novels in Malayalam* (Bangalore, 1968).

ITTIRARISSA MENON (fl. 18th cent.). Poet, who was patronized by Kārtika Thirunal (q.v.), a king of Travancore. He is the author of an *Aṭṭakkathā*, entitled *Santana-gopālam*.

IYER, KAVIYŪR VENKITACHALAM. See *Kaviyūr Venkitachalam Iyer*.

IYER, KRISHṆA. See *Kṛishṇa Iyer, V.R.*

IYEK, L. VIŚWANĀTHA RĀMASWĀMI. See *Rāmaswāmi Iyer, L. Viśwanātha*.

IYER, P. ŚESHĀDRĪ. See *Śeshādrī Iyer, P.*

IYER, ULLŪR S. PARAMEŚVARA. See *Ullūr Parameśvara Iyer*.

IYER, VAIDYANĀTHA. See *Vaidyanātha Iyer*.



# J

J.K.V. See *Joseph, K.V.*

JAGATI N.K, ACHARI. Modern dramatist, who is the author of radio plays, humorous skits as also of farces and historical plays.

JĀNAKĪ PARINAYAM. See *Chāthukkutti Mannādiar*.

JANĀRDANAM, KANNAN. See *Kannan Janārdanam*.

JAYACHANDRAN, T.N. Author of *Nōvalistinte Śilpaśālā* (Kottayam, 1970), *Novalukalum Novalukalum*, etc.

JAYADEVAN. Modern writer, who is known for his short stories.

JAYA KRISHNAN. Modern critic, who has contributed to the literary criticism of the Marxist school.

JAYARĀJA. Modern writer, who is known for his short stories.

JOB, K.E. Author of *Kēraḷattile Kristumatan* (1927), a work on Christianity in Kerala.

JOHN, P. Author of *An Anglo-Malayalam Vocabulary and Phrase Book, with the English Written in Malayalam Characters* (Cottayam, 1860).

JOHN KUNNAPPALI. Modern writer, who is known for his works meant for children.

JOHN SAMUEL. Author of *Muktheyude Śīram* (1978), a novel. He also ed. *80-le Lerenjetutta Kathākaḷ* (Selected Stories of 1980; 1981).

JOHNS, T.L. Modern writer, whose short story collection appeared in 1964.

JOSE, C.L. Writer, who has several dramas to his credit. His dramas include *Manalkāṭu*, *Vishakkāṭṭu*, *Bhūmiyile Mālākha*, etc.

JOSEPH, ABRAHAM. See *Abraham Joseph*.

JOSEPH, C.A. (1910- ). Poet, who has several poems to his credit. His chief collection of poems is *Darśanam* (Vision, 1982), others being *Oru Kaṭṭiliṇte Ātmagatam*, *Udayattilekku*, etc.

JOSEPH, GEORGE. See *George Joseph*.

JOSEPH, K.M. Modern writer, who is known for his novels.

JOSEPH, K.V. "JKV" (1930- ). Modern writer, whose novels offer certain valid criticism of the existing social structure. He has also written humorous short stories



about the faults and foibles of man. A deluxe edition of his short stories has been published in 1982.

JOSEPH, M.O. (1911-76). Author of *Tachchil Māttan Tarakan* (1947), which recounts the story of a big businessman of the 18th century Travancore, who exported teak and other timber. He was the first local person to understand the importance of cash crops like pepper, which could be exported.

JOSEPH, O.P. Writer, who tr. (1978) into Malayalam Knut Hamson's *Hunger*. Other works include *Kāṭṭupūkkal*, *Miss Cherijānte Marañam*, etc.

JOSEPH, SARA. See *Sara Joseph*.

JOSEPH, T.K. Author of *Prāchīna Indīyilē Kṛīṣṭu Mataprachāram* (Christianity in Ancient India, 1950), *Vaidyutivilāsam* (on electricity, 1941), *Vanavilāsam* and *Sūrya Sāmrājyam* (on astronomy and meteorology), the last three pub. by the Kerala University.

JOSEPH CHĀLIKĀṬAN. Author of *Suriyā-nikkāruḍe Keraḷa Praveśam* (1940), a work on Christianity.

JOSEPH CHERUVATHOR. Modern short story writer, who has several collections of stories to his credit.

JOSEPH IMMATY MATHEW. Author of *Dhīrōdāta-kathākāḷ* (Stories of Bravery; 1928); the stories are taken from Indian history.

JOSEPH MĀPPIḶA, K.V. (1873-1944). Writer, who is known for his drama *Saramma*, which presents middle class Christian society and attacks with humour foibles like the love of litigation, excessive addiction to drink, the inordinate feminine love of fashionable dress and jewellery.

JOSEPH MATTOM. See *Mattom, Joseph*.

JOSEPH MUNḌAŚŚERI (1902-80). Critic and writer, who was born in a village near Trichur. He was for some time Professor of Malayalam in St. Thomas College, Trichur. He was once the Education Minister of Kerala and later became Vice-Chancellor of the University of Cochin. His chief novels: *Professor* (1948), *Kondayil Ninnu Kurisilekku* (From the Rosary to the Cross; 1953) have made a mark by the sense of realism and topical interest. He has also several collections of short stories to his credit. He has travelled widely in India, China and Europe and his accounts are charming and vivid (*China Muññōṭṭu*, China Goes Forward, 1953). In literary criticism, he approves of the new movements and is all encouragement for "Progressive Writers" like Takazhi, Keśavadev, Pottekkat, Bashīr and Changampuzha. Among his well-known studies are *Māṭṭoli* (Echo), *Antarīksham* (Atmosphere), *Mānadaṇḍam*, all of which are critical evaluations of some of the major works of Āśān, Vallathol and Ullūr. His philosophy of criticism is enunciated in *Mānadaṇḍam* (Measuring Rod, 1946), *Rūpabhadratā* (The Concept of Form; Trichur, 1951) and *Prayānam*. The series *Vāyanaśālayil* (In the Reading Room) contains his reviews of individual works. *Kāvya Pīṭhikā* (1945) is a comprehensive study of modern, particularly 'progressive' literature. In this work, he achieved an east-west blend of poetics, seasoned with the infusion of Bharata, Ānanda Vardhana and Abhinavagupta along with Aristotle, Coleridge and I.A. Richards. *Nāṭakāntam Kavītvam* (1962) is his another work on literary criticism. Of the present-day critics of the progressive school, Joseph Mundaśśeri holds a pre-eminent position. It is his conviction that deep experiences of life alone can give rise



to lofty literature, and that also only when these experiences are in consonance with the life of society as a whole.

*Koḷiñña Ilakaḷ* (Fallen Leaves; 1978) is his autobiography.

JOSEPH PEET, REV. See *Peet*, Rev. *Joseph*.

JOSEPH PUTHANTHARA. Author of *Āzhangalil Madhuvedhu* (1978), a novel.

JOSEPH VAYITTILA. Modern writer, whose novels offer certain valid criticism of the existing social structure.

JOSHUA, FATHER. Modern Christian missionary, who has written novels, presenting the life of the Tamil-speaking Nadar community living between Nagercoil and

Cape Comorin (formerly a part of Kerala), where traditional occupation has been making molasses.

JUSTIN RĀJ, L.I. Modern writer, who is known for his children's literature.

JÑĀNA PĀNA. See *Pūntānam Nambūdiri*.

JÑĀNĀNANDA SARASVATĪ. Sanyasin and writer, who has published works with a religious orientation such as *Mahābhārata-sārasarvasvam*, *Bhāgavatahāsyam*, *Rāmāyaṇatattvam*, etc.

JÑANAPRAKASAR, S. Author of *Dravidian Element in Sinhalese* (St. Gabriel-Modling: Anthropos, 1937).



K

**KADATHANAD UDAYA VARMA RĀJĀ.** Journalist, who ed. the *Kavanodayam*. Under his editorship, the paper brought out the ancient works: *Chandrotsvam*, *Bhūshā Bhārata Champu* and *Chellurnadho-dayam*, with comprehensive editorial notes.

**KADAVANATTU KUTTIKRISHNAN** (1925- ). Poet, whose poems reveal his awareness of the loss of contemporary values but still cling to hope in the birth of a new order. His *Suprabhātam* (1975-76) is romantic in style and optimistic in outlook. The *Kalimuttam* (The Courtyard for Games; 1985) is a selection of his poems on the occasion of his completing sixty years (*Shashthipūrti*). The poems are the true expression of his varied experiences. He also authored *Vayanāṭinte Omaṅga* (The Darling of Wayanad: 1962), a fiction work for children.

**KADAVIL SASI.** Modern writer, who has written several dramas.

**KADAVUR CHANDRAN PILLAI.** Modern writer, whose works include dramas such as *Agnipralayam* (A Deluge of Fire), *Chuvanna Megham*, *Puthrakamēshṭi*, *Kaṭannal-kūṭu* etc.

**KAIKKARA GOVINDAN VAIDYAN.** See *Govindan Vaidyan, Kaikkara*.

**KAIKKULANGARĀ RĀMA VARIER** (1832-96). Writer, who tr. the Sanskrit work, *Ashṭāṅga Hṛidaya* into Malayalam. Among his some 40 works, are commentaries and notes on *Amarakośam*, *Siddharūpam*, *Śrī Rāmodatam*, etc.

**KAIMAL, KRISHNA.** See *Kṛishṇa Kaimal*.

**KAINIKKARĀ KUMĀRA PILLAI** (1900- ). Dramatist, short story writer, critic and actor. His important plays are: *Hariśchandran* (1934; on a puranic theme for the upholding of truth), *Mohavum Muktiyum* (Desire and Release; 1938; showing how the puranic character Rukmāṅgada fights the tide of passions to gain the ultimate end of redemption; there is a touch of Tagorean symbolism in it), *Maṇimaṅgalam* (1938; on a social and realistic theme) and *Veshāṅgal* (Masks; 1946). The last play presents men and women as so many masks endeavouring to smother the spark of the spirit. His *Mātrikāmanushyan* (The Ideal Man, 1962) is an excellent comedy. Conceived on a higher plane, Kumāra Pillai's plays discuss the fundamental values of life.

*Vichāramādhurī* and *Vichāravichikal* are



his essay collections. He is polished and his humour has a philosophical dignity. He also wrote short stories and tr. Shakespeare's dramas into Malayalam. His one-act plays are collected in *Vivāhakkāryam* (A Matter of Marriage). His *Vālyakkāratti* (Servant Maid) is a drama for children, while *Nāṭakiyam* (1979) is a work of criticism. His selected essays have been pub. in 1984.

**KAINIKKKARA PADMANĀBHA PILLAI** (1898-1976). Dramatist, whose important works (all tragedies) are: *Kālavariyile Kalpāpādapam* (The Celestial Tree of Calvary; 1932; on the crucifixion of Christ), *Velu Tampi Dalava* (1932: a historical play woven round the tragic end of one of the earliest patriots of India to rise in revolt against the British), *Agni-pañjaram* (Nest of Fire; 1952) and *Vidhi Maṇḍapam* (The Stage of Destiny). The last two works prove how the physical forces latent in man govern the course of his life and decide his ultimate destiny. *Yavanika*, *Agnipañjara*, and *Vidhi Maṇḍapam* are the plays, which have contemporary social themes for their subject-matter. He also wrote novels and short stories; his chief novel is *Oluṅkukal* (The Currents, 1953). For children, he wrote *Alibābā* (1914).

**KAIPPALLI VĀSUDEVA MŪSAD.** See K.V.M.

**KĀKA-SANDEŚAM** (14th cent.). *Maṇipravāla* poem, which has been composed with the object of ridiculing *Sandēśa-kāvya*s, which extolled prostitutes and dancing girls as heroines. In this poem, the heroine is a *Devadāsī* and the hero, a Brahmin student, while the messenger is a crow, an inauspicious bird.

**KAKKAD, N.N.** (1927-87). Poet, whose chief collection of poems *Pātālattinte Mul-*

*akkam* (The Roar of the Inferno) gives a grim picture of a modern city becoming an inferno. His *Vajra Kuṇḍalam* (1977) is a modern poem built on anyth the myth of "Uthāṅga" and "Vajra Kuṇḍalam". He has tried to apply *Dhvani* to modernist, obscure and existential works. His *Kavitāyum Paramparayavum* (Poetry and Tradition; 1984) explains the concept of New Poetry. His work *Saphalamī Yātrā* (Fruitful is this Journey; 1985) won several prestigious awards, including the Central Sahitya Akademi award; it is a collection of 54 poems, which reflect the evolution of the poet's personality and approach to life. These poems have been selected from his compositions between 1955-85. *Ita Āśrama Mrigam, Kollu Kollu* (Here is the Deer of the Hermitage, Kill It Kill It; 1986) is a collection of some of the last poems by Kakkad. His *Avalokanam* (1986) is an assessment of a poet, made from different angles.

**KĀKKANĀḌAN, GEORGE VERGHESE** (1935- ). Writer, whose chief novels are: *Ushṇa Mekhala* (The Torrid Zone; 1969; after disillusionment with the working of the Marxist Party, the hero grows into a self-exile with little or no faith in the traditional values), *Ajñāṭayute Tālvara* (The Valley of Ignorance; 1972; presenting man as living in the vale of unknowing, digging his own grave every minute of his existence), *Elām Mudrā* (The Seventh Seal; 1968; exposing the hollowness of Christian Pentecostalism), *Vasūri* (Smallpox; 1968) and *Koli* (The Fowl; 1970). Kākkannāḍan has introduced into Malayalam, the novel of the new consciousness. He has also authored a number of short stories, the chief one being "Śrī-chakram" (1970), in which a painter, not satisfied with sketching a beautiful woman, turns a worshipper of the supreme spirit of beauty. His chief short story collections are: *Kachavadam* (1964), *Kunjamma Palam*



(1977) and *Śrī Chakram* (1981).

KAKKATHIL, AKBAR. See *Akbar Kakka-thil*.

KALAHINIDAMANAKAM. See *Kundattil Verghese Mappila*.

KĀLAKEYA-VADHAM. See *Kottayathu Thampuran*.

KALARIVIDYĀ. Work in prose on the art of Kerala battle, which was written by an unknown author in the 16th century.

KALATHIL VELAYUDHAN NAIR. Modern writer, who is known for his autobiography (1977).

KALATI GOPI. Modern poet, who has several thought-provoking poems and dramas to his credit. His dramas have been highly successful on the stage.

KALAVANKODAM BĀLAKRISHNAN. Author of *Edipus Rājāvu* (King Oepidus; 1982), a novel.

KĀLIYA-MARDANAM. *Champū*, which was composed in the 16th cent., but whose authorship is unknown.

KALLADI TAYYAN RAMUNNI. See *Ramunni, Kalladi Tayyan*.

KALLEKKULANGARA RĀGHAVA PISHARODI. See *Setumahātmyam*.

KALLICHELLAMMA. See *Vivekānandan, G.*

KALYĀṆAMAL. Historical novel (1937) by K.M. Panikker (q.v.). The story of the novel is the author's own creation, but it features with remarkable fidelity the history of Akbar's time and shows us the famous men and women, who dominated the stage in that memorable age in India's history.

KALYĀṆĪ AMMĀ. B. (1884-1959). Autho-

ress, whose *Vyāzhavaṭṭa Smaraṇakal* (Memo-ries of Twelve Years) is one of the best autobiographies in Malayalam. An epic in prose, it is the story of her life as the wife of the editor-patriot, K. Rāmakrishṇa Pillai (q.v.), who was exiled from Travancore in 1910. The work has gone into many editions and is still read avidly because of its candour and emotional appeal. Her other work, *Ormayil Ninnu* (From Memory, 1964), which was pub. posthumously, gives further details of her life story. Kalyāṇi Amma's only daughter, K. Gomati Amma, has brought out in 1979 an interesting book called *Dhanyayāy Jñān* (I am Contented), which contains a lot of autobiographical material of absorbing interest.

KALYĀṆĪ AMMA, KALAMANḌALAM. Author of *Mohiniyattam* (1978), which discusses the native dance art.

KALYĀṆĪ AMMA, T.C. Noted writer of children's books; she collected together 56 fables of Aesop and pub. under the title *Isōppinte Kathākāl* (Aesop's Fables, 1897). She also authored *Kādambari-kathā Saṅgraham* (1920), stories for children.

KALYĀṆĪ NĀṬAKAM. Drama, written after the classical Sanskrit plays, by Kochunni Tampuran (1855-1926; q.v.). Conceived against the background of contemporary society, the dramatist seems to have derived clues from English plays also, but the result was not much of a success.

KĀMADAHANAM CHAMPŪ. *Champū*, whose authorship is unknown, but some consider that Punam Nambūdiri (q.v.; fl. 15th cent.) may be the author. The story is the burning of Kāma (Cupid) by Śiva. According to the *Kumāra Sambhava* of Kālidāsa, Indra was responsible for instigating Kāma to tempt Śiva and spoil his penance but here the author introduces



Nārada, who tells Kāma that compared with Śiva he is nothing and so Kāma wants to prove that he is stronger.

KAMALĀ DĀS. See *Mādhavi Kuffy*.

KAMBISSERI KARUNĀKARAṆA. Journalist and leftist writer. Author of *Kure Sambhavakathakal* (Some Real Incidents; 1964).

KAMBOLA BĀLIKĀ. A popular social novel, written by N.K. Kṛishṇa Pillai (1889-1954), pub. in 1929.

KAMSA VADHAM. *Champū*, which was composed in the 15th cent., but whose authorship is unknown. The story treats of the killing of Kamsa by Kṛishṇa.

KANAM, E.J. Modern writer, who is known for his entertaining novels. His works are: *Chilampoli* (The Jangling of Anklets) and *Puthri* (Daughter, 1964).

KANARAN, TATTA. Author of *A Comparative Study of English and Malayalam as A Guide to Reciprocal Translation*. Ed. by Joseph Muliylil (Mangalore, 1898-99).

KANḌATTIL VERGHESE MĀPPIḶA (1858-1904). Writer and journalist, who was the editor of 'Keralamitram', the first secular newspaper pub. from Cochin in 1880. In 1890, he started 'Malayalam Manorama', a paper still holding a high place among newspapers. In 1892, he founded the Bhāshāposhini Sabha and pub. from Kottayam in 1892, the 'Bhāshāposhini' which exerted a profound influence on the course of Malayalam literature. He was also the author of *Ebrayakuṭṭy*, a drama; woven round the Old Testament theme of Joseph, it is based exclusively on the pattern of the English drama. He also tr. Shakespeare's *Taming of the Shrew* into Malayalam under the title *Kalahinīdamana-*

*kam*, which is a literal translation of the original titte.

KANNAMPRA KUNJUNNI NAIR. See *Kunjunni Nair, Kannampira*.

KANNAMPUZHA KṚISHṆA VARRIAR. His works include commentaries on *Vālmiki Rāmāyaṇam*, *Mudrārākshasam*, *Chritradarśanam*, etc.

KANNAN JANĀRDANAM (KUNNATH JANĀRDANA MENON; 1885-1955). Writer, who has prepared a complete prose translation of the *Vālmiki Rāmāyaṇam*. He made biographical studies of two of the leaders of Romantic poetry; viz., Kumāran Āśān and V.C. Bālākṛishṇa Panicker (qq.v.) on the lines of "English Men of Letters".

KANNAN MENON. See *Snehalatā*.

KANṆAŚŚAN POETS. See *Niraṇam Kavi-kal*.

KANNUNIRTULLI. See *Nālappaṭṭu Nārāyaṇa Menon*.

KANYAKĀ (The Spinster). Drama (1944), written by N. Kṛishṇa Pillai (q.v.) on the technique of Ibsen.

A thirty-year old maiden, the heroine, is holding a good post on a fat salary. Her parents are happy but one fine morning after a mental struggle, she resigns her job and leaves the locality to marry her peon.

The play shows that even if a woman is gainfully employed, the prospect of marriage would still lure her heart.

KAPPANA KṚISHṆA MENON (1896-1981). Writer, who is noted for his historical drama *Pazhaśśi Rājā* (1935), in which Pazhaśśi of North Kerala fought against the British. His *Cheramān Perumāl* is a historical novel.

KARĀṬṬU ACHYUTA MENON (1866-



1913). Novelist and author of *Virutan Śaṅku* (q.v.; 1912), which is a fine example of picaresque novel. In this novel, it is shown that life in the matriarchal joint family becomes so suffocatingly restrictive that Vikraman, the hero, runs away and turns for a while into an adventurous rogue. Thus in this novel are strung together a series of clever adventures.

KARIMPUZHA RĀMACHANDRAN. Modern writer, who is noted for his works for children.

KARINDRAN THAMPURĀN. See *Kili-manūra Vidvan Koyi Thampurān*.

KARIYATTIL OUSEPH MALPĀN (1742-86). A Christian of Kerala, who came under the influence of the Portuguese missionaries. He went to Rome in 1755 for theological studies and spent eleven years there. On his return, he became the head of the Alangad Seminary. He was the author of *Vedatarkkam* (q.v.), the first work in Malayalam prose to treat of social problems. He and his chief disciple and companion, Paramakkal Thoma Kathanar (1736-99) wrote several prose works in Malayalam after the Western models.

Malpan, along with Thoma Kathanar proceeded to Rome by about 1778. It was a unique experience to both of them, and to Kathanar, it turned out to be the subject of first travalogue in Malayalam—*Vartamān Pustakam* or *Suvarta Grantha*. The marks of Western prose are clearly discernible in the work, such as the compactness and unbroken continuity of the narrative, the division into chapters and paragraphs and the balancing of sentences.

KARMABHŪMIYUTE PINCHUKAL. See *Sāhityamañjarī*.

KARṆA BHŪSHANAM (Karna's Ornaments). *Khaṇḍakāvya* (1929) composed by

Ullūr Parameśvara Iyer (q.v.), which is considered as the poet's masterpiece.

Based on the *Mahābhārata*, the central figure of the poem is the brave Karna, the symbol of charity. In the Mahābhārata War, it is well known that Karna would be invincible so long as he is shielded by the ear-rings which he had inherited at the moment of his birth. Āditya (Sun), the father of Karna, advises him against the parting with his ear-rings but Karna, when it is a question of charity, cannot be persuaded. Ultimately, Indra, the father of Arjuna, comes in the guise of a poor Brahmin and begs for the ear-rings as a gift, which Karna grants.

The parting between Āditya and Karna (father and son) is one of the memorable situations in the poem.

KARTHA, VĀSUDEVAN. See *Vāsudevan Kartha*.

KĀRTHIKA THIRUNAL MAHĀRĀJA (1724-98). Poet and one of the kings of Travancore, also known as *Dharmarāja*. He was not only a patron of *Kathākali*, but himself composed many *Aṭṭakkathās*, chief ones being *Rājasūyam*, *Narakāsura-vadham*, *Subhadrā-haraṇa*, *Baka-vadham*, *Gandharva-vijayam*, *Pañchālī Svayaṁvaram* and *Kalyāṇa Saugandhikam*, all based on the episodes drawn from the *Mahābhārata*. He founded the institution of Kottaram Kathākali Yogam 'the Palace Kathākali Troupe' at the Trivandrum Palace and effected many reforms in acting as well as in costumes and implemented the same in respect of his palace troupe. Moreover, *Kathākali* was instituted as a permanent feature of the religious festivals of Śrī Padmanābhasvāmi Temple, Trivandrum, in vogue to this day.

This king was the subject of a novel, *Dharmarāja* (q.v.), written by C.V. Raman Pillai (q.v.).



KĀRTHIKEYAN, SHORNUR. See *Shornur Kārthikeyan*.

KARUṆĀ (*Compassion*). Poem composed by Kumāran Āśān (q.v.), in 1924.

The story, taken from the Buddhist lore, describes how Vāsavadattā, a courtesan of Mathurā, is attracted by the handsome Buddhist monk, Upagupta. But he disappoints her, for on all the three occasions he was invited to her mansion through her confidante, he sends back the same reply: 'It is not yet time'. Eventually, she becomes the mistress of the leader of a guild but she brings about the death of her lover as she has since become mistress of another, a rich merchant. Her crime is discovered and her arms and legs and nose are cut off and she is left to die in a cemetery. It is at this hour that she is consoled by Upagupta and she breathes her last in the arms of the ascetic.

From a fragmentary *Jātaka* episode, the poet has built a poem of remarkable power and beauty.

KARUṆĀKARAṆA. See *Brahmāṇḍa-purāṇa Kilippāṭṭu*.

KARUṆĀKARAN, E. Author of *Śrī Kumāra Pakshī* (1978), a short story collection.

KARUṆĀKARAṆA, KAMBISSERI. See *Kambisseri Karuṇākaraṇa*.

KARUṆĀKARAṆ, PATTATHUVILA. See *Pattathuvila Karuṇākaraṇ*.

KARUṆĀKARAN, THIRUNALLUR. See *Thirunallur Karuṇākaran*.

KARUNAKARAN NAYAR, V. Author of *Malayala English Pazancollukal* (1948) and *Malayala English Śāli Nighantu* (Kottayam, 1946).

KARUPPAN, K.P. (1888-1938). Poet and social reformer, whose works include *Bālā-*

*kaleśam* (1914), *Jātikummi*, *Udyanavirunnu*, etc. His *Bālākaleśam* pleads for the legal proscription of caste discrimination and for state initiative in improving the educational opportunities and living standards of the depressed classes.

KĀRŪR NĪLAKANTHA PILLAI (1898-1975). Short story writer. His chief collections of stories are: *Melvilāsam* (Address; 1946), *Iruṭṭil* (In Darkness; 1948), *Astrologer* (1948), *Pūvan Pazham* (The Plantain Fruit), *Oru Pidi Mannu* (A Handful of Earth; 1952), *Ambala Parambil* (In the Temple Premises), *Kārūr Kathākaḷ* (Stories of Kārūr) and *Marappāvakaḷ* (Wooden Dolls; 1963). The one element that distinguishes him from other short story writers, is his humanism. His chief short stories are: "Potichchōru" (Lunch Packet), "Tiruvātira" (The Day of Ardra), "Eḷummaḷḷat Duty" (Duty on Royal Procession), "Exchange", "Chekuttān" (Satan), "Pūvanpazham", *Marappāvakaḷ*, etc. His stories illustrate the debasement of human values, often the result of the iniquitous social order. Many are compelled to theft and prostitution, because of extreme poverty and the struggle for survival. *Appūpan* is a collection of his one-act plays.

A teacher for 44 years, Kārūr was also founder-secretary of the Sahitya Pravarthak Co-operative Society, whose objective was the furthering of the cause of literature, with its headquarters in Kottayam. Besides 23 short story collections, he had written 10 works for children, a novel, and a drama. His *Āṇakkāran* (1959), a collection of stories for children, won him awards from the Government of India and the Kerala Sahitya Akademi.

KĀRŪR SASI. Writer, whose chief novels are *Tikachchum Vyaktiparam* (Fully Personal; 1976) and *Metiyaṭkunnu* (1976). In one of



his powerful novels, he claims that we are but sandals used by our superiors. He has also written a number of short stories. His poetical collection is *Manakkum Kallukal* (1986).

**KATAMMANITTA RĀMAKRISHNAN** (1935- ). Poet, who is the most powerful poet among the modernists. The negative trends and the nihilist approach are to be found in his poems but his genuine self is revealed in his committed poetry. He has pub. his collected poems in 1981.

**KATANCHERI NAMBŪDIRI.** See *Maman-kam Pāṭṭu*.

**KATATTANĀṬṬU MĀDHAVI AMMĀ.** See *Mādhavi Ammā, Kātāṭṭanāṭṭu*.

**KATHULLIL ACHYUTA MENON** (1850-1909). Poet, who encouraged by Kunjikuttam Thampurān, rendered sage Jaimini's Sanskrit *Aśvamedha* into Malayalam. He also composed *Pushpāvali* comparing contemporary poets to different flowers; it also led to mutual recriminations, when a poet was not ranked sufficiently high.

**KATTAKKAYAYAM CHERIYAN MAPILAI** (1859-1936). Poet, who is noted for his *Yeśu Vijayam* (1923), a *Mahākāvya* on the life of Christ. This epic on the triumph of Christ in 24 cantos and containing 3,700 stanzas is the longest of the *Mahākāvyas* in Malayalam.

**KATTAKATA DIVĀKARAN.** Modern fiction writer, who is known for his novel *Ananta Śayanam* (1965), which is another name for Trivandrum.

**KATTANĀR, REV. MĀṆI.** See *Māṇi Kattanār, Rev.*

**KATTELIYUTE KATHUR.** See *Sāhitya-maṅjarī*.

**KĀṬṬUKURANĠU.** See *Surendran, K.*

**KATTUMADAM NĀRĀYAṆAN.** Author of *Nāṭaka Rūpacharcha* (Drama—A Study, 1973).

**KAUNOTHARA** (14th or 15th cent.). Two poems, in 24 and 27 verses; the name of the heroine occurs in each verse. The poems describe the condition of the lovers, when separated from their beloveds.

**KAUṬILIYAM.** See *Bhāshā Kauṭaliyam*.

**KAVALAM NĀRĀYAṆA PANIKKAR** (1928- ). Poet and dramatist, whose chief works are: *Sākshi*, *Nāṭakachakram*, *Daivattar* and *Avanavan Kadamba* (To Each Man His Hurdle; 1978; dramas). He has developed a poetic style of his own. In his work, there is pungent criticism of hypocrisies and trivialities of life.

**KĀVERI-MĀHĀTMYAM** See *Suppu Menon*.

**KAVIKAL, NIRANAM.** See *Niranam Kavikal*.

**KĀVILE PĀṬṬU** (The Hymn at the Sacred Grove). Collection (1966) of poems, composed by Edaśseri Govindan Nair (q.v.), which has earned the Sahitya Akademi award. The collection is a good presentation of the life of rural people of Kerala, their hopes and aspirations, their beliefs and their sufferings.

**KAVISABHĀRĀṆJANAM.** Drama, written by Changanasseri Ravi Varmā at Kottayam in 1892, whose theme is a Kavi Sammelan (a meeting of poets).

**KAVIYŪR VENKIṬACHALAM IYER.** Author of *Bālabhāratam* (1922), a children's edition of the *Mahābhārata*.

**KĀYAR** (The Coir). Voluminous novel



(1978) by Takazhi Śivaśaṅkara Pillai (q.v.), which deals with man's relation to his landed property over several generations. It is a social document, wherein the mystery of the working of social forces is suggested throughout.

**KEDAMAṅGALAM PAPPUKUTṬY** (1909-75). Poet, who believes in the gospel of social revolution on the Marxist lines. He draws his themes from the poorer sections of the community. *Kaḍaṭhu Vanchi* (The Ferry Boat), his major work, is a collection of short poems on the poor people. His other collections: *Aval Parannu* (She Flew) and *Jñāṅgal Chodikkum* (We Will Demand) express his revolutionary zeal.

**KERALA BHĀSHĀ VIJÑĀNĪYAM**. See *Goda Varmā, K.*

**KERALA BHĀSHAYUṬE VIKĀSAPARINĀMAṅGAL**. Research work on philology, written by Sūranad Kunjan Pillai (q.v.; 1904-74). This work propounds a new theory about the development of the language of Kerala. Basing himself on inscriptions, the author comes to the conclusion that the language of Kerala has developed as a mixture of Tamil and Malayalam languages.

**KERALA KAUMUDĪ**. See *Kovunṇi Neḍungāḍi*.

**KERALA PĀṆINĪYAM**. Celebrated grammatical work (1896) by A.R. Rāja Rāja Varmā (q.v.); its revised edition was pub. in 1917. It is an authoritative work on Malayalam Grammar and consists of four sections. The work earned the author, the title: "Kerala Pāṇini".

**KERALAPUTRAN** (The Son of Kerala). Historical novel (1924), written by Āmbāḍi Nārāyaṇa Poduvāl (q.v.). Conceived

against the age of the Perumals, it is compact in plot and characterization.

**KERALA SĀHITYA CHARITRAM**. See *Ullūr Parameśvara Iyer*.

**KERALA SIMHAM** (*The Lion of Kerala*). Historical novel (1941) by K.M. Panikker (q.v.), which is considered his masterpiece.

Remarkable for its fidelity to history, it is a tale of patriotism and chivalry. The work describes that long before 1857, there were heroes like Velu Tampi and Pazhaśśi Rājā, who sacrificed their all in resisting the British; Panikker's novel deals with the exploits of the latter, a prince of North Kerala, who has been called 'The Lion of Kerala.' It was Pazhaśśi Rājā, who defeated the Duke of Wellington, the same Duke, who vanquished Napoleon. Apart from portraying in vivid detail the social structure of the day, the circumstances resulting from the invasion of Tippu Sultān and the advent of the British in Malabar are treated from a correct perspective.

The novel has been tr. into Hindi and a few other Indian languages.

**KERALA VARMĀ, C.R.** (1913- ). Writer, who is known for his short stories.

**KERALA VARMĀ, KOTṬAYAM VĪRA**. See *Rāmāyaṇam Kilippāṭṭu*.

**KERALA VARMĀ AMMAMAN TAMPURĀN**. Author of *Kūttum Kūṭiyāṭṭavum* (Kuttu and Kudiyaṭṭam; Trichur, 1935).

**KERALA VARMĀ RĀMĀYAṆAM**. See *Rāmāyaṇam Kilippāṭṭu*.

**KERALA VARMĀ VALIYA, KOYIL TAMPURĀN** (1845-1914). Eminent poet, scholar and critic, who was known as 'Kerala Kālidāsa'. He was brother-in-law of the then Maharaja of Travancore, but the Maharaja's displeasure cost him imprison-



ment for five years. As President of the Text Book Committee of Travancore he set the tone of the text books to be written in Malayalam prose. Text books on history, geography and economics as also a book of essays on science and general knowledge called *Vijñā-namañjarī* (1888) were brought out by him. Kerala Varmā also wrote many books in prose, the most important being *Mahācharita Saṅgraham*, an anthology of essays on the lives of great men. For school children, he ed. *Padyapāṭhāvalī* (7 vols., 1910-12), an anthology of poetry. In 1880 was pub. Kerala Varma's *Akbar*, a novel tr. from the English of an original work in Dutch. Two years later in 1882, he translated Kālidāsa's *Abhijñāna Śākuntalam* into Malayalam; it is called *Maṇipravāla Śākuntalam*. He was an important leader of the Bhāshā Poshipī Sabhā, an Institution for the development of Malayalam language.

Kerala Varmā was also the author of a *Sandeśa Kāvya* *Mayūra Sandeśam* (The Peacock Messenger). Written in the tradition of *Meghadūta*, a peacock carries the message of love to his beloved. He also wrote *Daiva Yogam*, a *khaṇḍakāvya*. Kerala Varma's tr. of the Sanskrit *Śākuntalam* into Malayalam (1882) proved an influence with the subsequent evolution of the stage. The tr. was done in a grand style saturated with the vocabulary of Sanskrit and an excessive measure of rhyme.

KERALA VARMĀ, VĪRA. See *Rāmā-yaṇam Kilipāṭṭu*.

KERALATTILE KĀLA SEVĀ. See *Chela-nāṭṭu Achyuta Menon*.

KERALEŚVARAN. Historical novel by T. Raman Nambisan (q.v.), pub. in 1929; it is compact in plot and characterization. It

is a major romance like *Rāmarāja Bahādur* (q.v.).

KERALIYAN, V.S. (1913- ). Author of *Keraḷattinṇe Vīraputram* (1959), a biography of the late Mohammad Abdul Rehman, the well-known national leader of Kerala.

KERALOTPATHI. Work in prose, about the origin of Kerala; several versions of this story have appeared.

KESARĪ BĀLAKRISHṆA PILLAI. See *Bālakrīṣṇa Pillai, A. "Kesarī"*.

KEŚAVA DEVA, P. (1904-83). He had been associated with the revolutionary movements of workers during his youth and in his early short stories depicted the tribulations of human existence and later turned to the writing of novels with more or less the same theme.

His important novels are: *Oḍayil Ninnu* (q.v.), *Bhrāntālayam* (The Lunatic Asylum; 1900; q.v.), *Ārkuveni?* (For Whom? 1950), *Ulakkā* (The Pestle; brimming with the spirit of revolt and revolution; 1951), *Nāṣī* (The Actress; 1951; a bitter protest against the avarice of proprietors who prostitute art to swell their purse), *Oru Sundariyute Ātmakathā* (Autobiography of a Beautiful Lady), *Prema Viḍḍhi* (Love Crazy), *Eṅgoṭṭu* (Whither?; 1958), *Kaṇṇāṣi* (Mirror; 1961) and *Ayalkkār* (The Neighbours; q.v.; 1963), but his chief novels are: *Oḍayil Ninnu*, *Bhrāntālayam* and *Ayalkkār*. His novel *Ayalkkār*, portraying the changing phases of contemporary Kerala society, won the Sahitya Akademi award in 1964 and later the Soviet Land Nehru Award. Keśava Deva's sympathies are with the lower class; his major contribution to Malayalam novel consists in his having made it an effective medium of expression of the lower middle



class in Kerala. His novels boosted their morale.

His chief collections of short stories are: *Dinamma* (1945), *Ushas* (The Dawn; 1948); *Bhāvi Varan* (The Bridegroom-to-be), *Jivitachakram* (Cycle of Life), *Pravāham* (The Current; 1951) and *Tirennetutta Cherukathākal* (1965). His chief short stories are: "Pratijñā" (The Oath), "Ayalkkari" (Woman of the Neighbourhood), "Cool Drinks", "Olivil" (Underground), "Minkāran Kōran" (Fisherman Koran), "Malakkarikkāri" (Vegetable Vendor), "Teskarasaṅgham" (Gang of Thieves), etc. Here, he breaks through his proletarian obsessions and views humanity as one compact whole.

His chief plays are: *Madyapāni* (Drunkard), *Munnottu* (Forward; 1953), *Pradhāna Mantri* (Prime Minister; 1951), *Manthriyak-kole* (Don't Make Me a Minister), *Jan Ippal Communistākum* (I Will Become a Communist Now), *Suhrut* (Friend), *Jāthi* (Caste) (the last two musical) and *Nāṭakakrithu* (The Playwright; a satire, exposing the weakness of the professional stage as it then existed in Kerala). He has also several one-act plays to his credit.

He has pub. more than 12 novels, 11 plays, 16 collections of short stories, an autobiographical work in three parts, 7 one-act plays, and a work on criticism. He was President of the Kerala Sahitya Akademi in 1978. His autobiography *Etiṟppu* (Protest, 3 Pts., 1959, 1960, 1965) indicates his independent views. Two other interesting books of his are: *Tiriñju Nottam* (Looking Back, 1957; in which he narrates some stray reminiscences) and *Ōrmakalūṭe Lōkattil* (In the World of Memories, 1972; in which he writes with the purpose of spreading the ideas of humanism).

Keśava Deva holds a prominent place among modern Malayalam prose-writers. He had faith in Communism, but later,

during the second half of his career, as a writer, he was disillusioned with the movement. He turned more and more to humanism.

KEŚAVA KURUP (fl. early 20th cent.). Writer, who is known for his novel *Mādhava Kurup*.

KEŚAVA MENON, K. Writer, who is known for his historical and detective stories. His *Nashtappetta Svarṇakkattikal* (The Lost Gold Bars; 1964) is a collection of his short stories.

KEŚVA MENON, K.P. (1886-1978). Writer, who was born at Theroor in Palghat. He was a freedom fighter. During World War II, he went to Singapore and became a Minister in Netaji Subhash Chandra Bose's Ministry. For a brief period, he was the High Commissioner for India in Ceylon.

It is essentially as the founder-editor of the leading Malayalam daily "Māthrabhūmi" that he is best known. His works are mainly biographical and he wrote the biographies of Lala Lajpat Rai, Gopala Kṛishṇa Gokhale, Bāl Gangadhar Tilak, Abraham Lincoln, Mahatma Gandhi, Jawaharlal Nehru, Jesus Christ, etc. He also wrote short life histories of eighty eminent men of India in his *Navabhārata Śilpikaḷ* (Pts. I, II & III, 1963, 1966 and 1971) and life-sketches of fifty eminent persons of Kerala in his *Samakālinārāya Chila Keraliyar* (Some Contemporary Keralites, 2 Pts., 1974, 1976). *Bhūtavum Bhāvium* (The Past and the Future; 1948) and *Bandhanattil Ninnu* (From the Prison; 1924) are reminiscences of his life in jail. For children, he authored *Prabhātadīpam* (Morning Light; 1960).

The other works of his are in the form of collections of articles. His *Rāshṭrapīṭhavu* (2 vols., 1968) won the Kerala Sahitya



Akademi Award, while his *Kazhinja Kālam* (The Past Days; 1957), his autobiography, won the National Award in 1958. His travelogue on his stay in England for obtaining the Bar-at-Law is *Bilāṭṭi Viśesham* (1916), which is in a way a minor classic in this genre. It invokes every aspect of English life with delicately-drawn sketches and lively comments.

His essays, which appeared serially in "Māthrabhūmi" and are full of sincerity, have now been collected under *Nām Muñ-jott* (We Go Forward), *Pūrṇa Jivitam* (A Complete Life) and *Jivita Chintakaḷ* (Thoughts on Life; 5 vols.).

KEŚAVA PILLAI, K.C. (1868-1913). Poet and author of *Keśaviyam* (q.v.), a *Mahākāvya*. His *Khaṇḍakāvya: Āsanna Maraṇa Chintā Śatakam* (Hundred Thoughts of Man about to Die) was the first to strike a romantic note amidst the neo-classical productions. He wrote on the social evils of Nair community, *Lakshmi Kalyāṇam*, a drama (1893) as also a musical play, *Sadārāma* (1903). He wrote another musical drama *Rāghavamādhavam* (1893), though it did not achieve the popularity of his *Sadārāma*. He tr. Kālidāsa's *Vikramorvaśīyam* into Malayalam. Noted for his sweet, musical and charming style, he was awarded the title of 'Sarasagāyaka Kavimaṇi'. He also composed *Kerala Varmā Vilāsam* in Sanskrit. He composed other works in Malayalam, including *Kathakalis*. For children, he wrote *Nītivākyaṅgaḷ* (Ethical Verses, 1900, a collection of 100 stanzas) and *Abhinaya-gānamālika* (1911, a collection of action songs).

KEŚAVA PILLAI, M.G. A Malayalam dramatist, whose comedies like *Just A Peg*, *Sambandhalochana* (Marriage Negotiations) and *Pramani Pattam* (The Leader's Mantle)

are popular on the Trivandrum stage. His dramas are on the model of Moliere.

KEŚAVAN NAIR, V.A. (1908- ). Author of *Irumpalikkulḷil* (Behind Iron Bars; 1947), an autobiography.

KEŚAVAN, C. (1889-1961). Author of *Jivita Samaram* (The Battle of Life; vols. I, 1953, II, 1955), a work of autobiography. It tells the interesting story of a man, who fought against various obstacles for fifty years. Keśavan was a political and social worker, who rose to become Chief Minister of Travancore-Cochin.

KEŚAVĪYAM. Epic, composed by K.C. Keśava Pillai (q.v.; 1868-1913). Based on the "Syamantaka" episode of the *Bhāgavata*, the epic shows that to make any distinction between Rāma and Kṛishṇa is a foolish act. Noted for its sweet and charming style, the epic is counted among first-rate Malayalam poems.

KETAMAṆGALAM. See *Kedamaṅgalam Pappukutty*.

KHADER, U.A. Writer, whose short stories offer a criticism of life. His longer story is *Manikyam Vizhungiya Kanaran* (1984), while his novel is *Adiyadharam* (1986). He has also pub. in 1986 a collection of his short stories.

KHADI VASANANGAL KAIKKOLVIN EVARUM. See *Sāhityamañjarī*.

KHALI MOHAMMAD. Muslim poet of Calicut, who wrote a poem in 1607, narrating the story of an eleventh century Persian Sufi saint.

KHASĀKKINṬE ITIHĀSAM. See *Vijayan, O.V.*

KILIKKONCHAL. See *Sāhityamañjarī*.



**KILIMANŪR MADHU.** Modern poet, whose latest collection of poems is *Samaya-tirangalil* (1986).

**KILIMANŪR VIDVĀN KOYI THAMPURĀN** (1812-46). Poet, who was patronized by King Svāti Thirunāl of Travancore (q.v.). He is popularly known as 'Kavindran Thampurān'. He was the author of a famous *Aṭṭakkachā; Rāvaṇa Vijayam* (Victory of Rāvaṇa). His delineation of the character of Rāvaṇa is superb; he is not a wicked demon, but a human being with many good qualities. He has his foibles, however, which make him what he is. Incidentally, Rāvaṇa is here depicted as a good connoisseur of fine arts. The scene in which Rāvaṇa visits Rambhā, an *apsaras*, thrills lovers of *Kathakali*. Thampurān's *Santānagopālam Thullal* stands comparison with the best of its kind.

**KILIMANUR VIŚWAMBHARN.** See *Viśwambharan, Kilimanur*.

**KINGSCOTE, MRS. GEORGIANA (WOLFF).** English Indologist, who was the author of *Tales of the Sun; or Folklore of Southern India* (London and Calcutta, 1890).

**KIRĀTA-ARJUNA STORY.** See *Kunchan Nambiar*.

**KIṬṬUNNI, C. A.** (1907-64). Author of pen-pictures: *Kattunna-Tirikaḷ* (Burning Wicks; 1955) and *Kālachakragatiyil* (In the Rotation of Times; 1958).

**KITTUNNI, NAIR, K.** Author of *Mahākavi Vaḷḷathol* (1953), a biography of Mahākavi Vaḷḷathol.

**KIZHAKKEPPATTU RAMAN KUTṬY MENON.** Humorous writer, whose *Parangodi Parinayam* (Marriage of Parangodi; q.v.; 1892) is a skit, which marked the introduc-

tion of the satirical novel in Malayalam. This skit was written when social romance after the fashion of *Indulekhā*, named after its heroine, began to flood Malayalam literature.

**KIZZAKKEMURĪ, D.C.** (1914- ). Writer, whose works are: *Elivanam* (Rockets) and *Kuttichūl* (Broom; both reprints, 1981), etc. He is better known as a Publisher.

**KLUGE, THEODOR** (b. 1880). German Indologist, who authored *Die Zahlenbegriffe der Dravida, der Hamiten der Semiten und der Kaukasier* (Berlin, 1941).

**KOCHANUJAN MŪSATH.** Author of *Bālarāmāyaṇa* (1909), an adaptation of the *Rāmāyaṇa*, written for children.

**KOCHCHIPPAN TARAKAN** (1861-1940). Dramatist, whose chief work *Mariāmma Nāṭakam* (A Play on Mariāmma; 3rd ed. 1926) has its theme the dowry system prevalent among the Christians of Kerala and the resultant daughter-in-law and mother-in-law strife. He also wrote a novel *Bālikāsadanam* (Home for Girls; 1921).

**KOCHU KṚISHṆAN ĀŚĀN** (d. 1811). Poet who has eulogised Aranmula, famous for its Kṛishṇa temple on the bank of the Pampa river.

**KOCHCHUNNI THAMPURĀN** (fl. 1858-1926). Dramatist and poet, who was born in the royal Cochin family. His chief works are: *Kalyāṇi*, *Umā-Vivāham*, *Madhura Maṅgalam*, *Pāñchālī Svayamvaram* (dramas), *Goṣṛīśāditya Charitram*, *Maḷayām Kollam*, *Pāṇḍavōdayam* and *Vañchīśavamśam* (poems). He was well-versed both in Malayalam and Sanskrit. He also wrote *Ambopadeśam* on advice of a mother to his daughter on courtesanship. His *Kavi Bhāratam* treats of contemporary events and personalities. In-



fluenced by the Veṇmaṇi Movement, he used a chaste and simple Malayalam in his poems.

**KOCHUKRISHNAN NADAR, KANJI-RAMKULAM.** Folklorist and publisher of the ballad of South Kerala, *Dravikkuṭṭip-piḷappōru*.

**KOCHUTHOMMAN.** Christian writer, who wrote in 1892 the first novel on middle class Christian life.

**KODIYA-VIRAHAM.** Champu, composed by Mazhamangalam Nambūdiri (q.v.; fl. 16th cent.), which is considered to be one of the most outstanding erotic poems in Malayalam.

A Kshatriya youth, Saṅgītakeṭu by name, falls in love with Śrīṅgāra Chandrikā, a beauty who comes to see the Pūram festival at Trichur. They spend some time together as lovers, are separated by circumstances beyond their control and are ultimately reunited in happy wedlock. The *Champu* throws some light on the contemporary social history of Kerala.

**KODUNGALLŪR KUNH(J)IKUṬṬAN TAMPURĀN (1865-1913).** Poet, dramatist, editor, journalist, researcher, critic and scholar. Within a span of 30 years, he wrote over 60 books in Malayalam and 11 books in Sanskrit. His masterpiece is, however, his tr. of the *Mahābhārata* into Malayalam, which he completed within a period of 874 days (1904-1907) by dint of his marvellous powers for instant composition. For this he is known as 'Kerala Vyāsa'. It is said that he just glanced at the original and simultaneously recited the verse form translation to scribes.

A few hundreds of his verse letters, which abound in humour, have been published. In his *Thuppal Kolambi* (The Spittoon) and *Madīrāsī Yātrā* (Journey to Madras), certain

features of the modern lyric are evident. In his *Kavi Bhāratam*, he has compared contemporary poets to the characters in the *Mahābhārata*. He rendered into Malayalam: *Śuka Sandeśam*, *Kokila Sandeśam*, *Vikramorvaśyam* and *Āscharya Chūdāmaṇi* from Sanskrit and *Hamlet* and *Othello* from English. The centenary of his birth was celebrated in 1965 and on this occasion, a special edition of his *Mahābhārata* was brought out.

Along with Appan Tampurān (q.v.), he pub. papers on Kerala's literary and cultural history. Drawing his themes from there, his important poems are *Keralam*, *Kudalmanikkam* and *Palullicharitam*. His biography was written under the 'Malayalam Men of Letters' Series. He is also the author of two dramas: *Chandrikā* and *Lakshamaṇa-sangam*, the latter a puranic one.

He wrote letters in verse and even carried on his conversations in rhyme and metre.

**KODUPPUNNA GOVINDA GANAKAM.** Critic, whose works include *Vichāraśaili*, *Avalōkanam*, *Adikaviyūṭe Śilpaśala* etc.

**KOKA-SANDEŚAM** (14th cent.). A *Maṇi-pravāla* work of which only 99 *Śloka*s have survived. Written on the model of *Megha-dūta* of Kālidāsa, the messenger in this case is a ruddy goose (Chakravāka bird) praised for matrimonial faithfulness. The route for the messenger from Veḷḷottukara in south Malabar to Eḍapaḷḷi near Cochin is complete but the description of the route from Eḍapaḷḷi to Deśiṅganad is presumed to be in the missing leaves of the manuscript. The poem is important for the study of this region and its language.

**KOLATHERI ŚĀṆKARA MENON.** Research scholar, who was formerly Head of the Department of the Trivandrum Manuscript Library. His studies of *Chandrotsavam*, *Bhāshā Bhārata Champu* and *Kodiya-*



*nirahan Champu* are popular in literary circles.

**KOLLAMKOTT GOPĀLAN NAIR.** Scholar. He has written commentaries on the *Bhāgavata Purāṇa*, *Adhyātma Rāmāyaṇa* and *Pañchadaśī*.

**KONIYŪR NARENDRA NĀTHA.** Modern writer, who has written books on science, biography and travelogue; works include *Kaḷappātukal*, *Ottappetta Manu-shyan*, *Putija-Chakravākam*, etc.

**KONOW, STEN.** British Indologist, whose relevant articles are: "Etruscan and Dravidian" (1940) and "Notes on Dravidian Philology" (1903).

**KORADA RĀMAKRISHNAIAH.** See *Rāmakrishnaiah, Korada*.

**KORU, P.K.** Author of several books on Mathematics and a commentary on *Līlāvati*, the well-known Sanskrit classic on Mathematics by Bhāskara.

**KOSHY, ARCHDEACON.** Christian missionary, who tr. John Bunyan's *Pilgrim's Progress* into Malayalam (1847). He also wrote a work in 1882, which is mainly an attack on the caste system.

**KOSHY, K.M.** Scholar, whose short study of Ezhuthachchhan's *Hari-nāma Kirtanam* (1978) shows how the Buddhistic, Aryan, and Dravidian cultures are mingled in the above poem.

**KOṬIYA-VIRAHAM.** See *Koḍiya-viraham*.

**KOṬṬĀRAKKARĀ THAMPURĀN** (fl. 17th cent.). Writer and author of *Rāmanāṭṭam*, considered to be the first *Aṭṭakkathā*. There is a story current that *Ramanāṭṭam* was an adaptation of *Krishṇanāṭṭam*, which in turn was modelled on *Gītagavindam*. According to this legend, Koṭṭārakkārā Thampurān

requested the Zamorin Rājā of Calicut to send his troupe of actors to give a performance of *Krishṇanāṭṭam* in his court. At the refusal of Zamorin, Thampurān vowed to produce something which would excel *Krishṇanāṭṭam* and thus was born the *Rāmanāṭṭam*.

Undoubtedly, the *Rāmanāṭṭam* was an improvement on the *Krishṇanāṭṭam*, for it found an immediate welcome from the people. In his *Rāmanāṭṭam*, the *Rāmāyaṇa* has been divided into eight parts so that all these parts are staged on eight days.

**KOṬṬĀRATTIL ŚĀNKUNṆI** (1855-1937). Writer, who is noted for his *Aitihya Mālā* (Garland of Kerala Legends; 1909-36), pub. in eight volumes, a unique work in Malayalam (rev. ed. 1974, 1978). The author himself was called a "walking encyclopaedia of legends". K.S. Nilakanṭhan Unni has added a few more to this vast repertoire. He tr. *Vikramorvaśiyam* and *Mālati Mādhavam* from Sanskrit into Malayalam and wrote a biography: *Keśavadāsa Charitam*. He also pub. *Viśvāmitra-Charitam* (The Story of Viśvāmitra). His poem *Subhadra Haraṇam* was pub. in 1891.

**KOṬṬAYAM THAMPURĀN** (fl. end of 17th cent.). Poet, who had equal command over literature and music and was well-versed both in Sanskrit and Malayalam. Author of a few scholastic works, he was especially known for his acting abilities on the stage. He stands out in Kathākali literature as one of the pioneers. He is said to belong to the royal family of Northern Koṭṭayām and was considered to be the younger brother of Kerala Varmā.

He was the author of four *Aṭṭakkathās*: *Baka-vadham*, *Kalyāṇa Saugandhikam*, *Kirmirā-vadham* and *Kālakeya-vadham* (the last work, his masterpiece).

The works of Koṭṭayām Thampurān are



more popular with Kathākali actors than other *Aṭṭakkathās*; as a matter of fact, most of the *Aṭṭakkathās* are largely modelled on his works. The unique feature of the *Aṭṭakkathās* is that they can be sung and acted with equal felicity.

KOṬṬAYAM VĪRA KERALA VARMA.  
See *Rāmāyaṇam Killippāṭṭu*.

KOVILAN (1923- ). Writer, who is noted for his novels and short stories, generally dealing with army life, for Kovilan had served in the army. His chief novels are: *A Minus B* (1958), *Tālvara* (The Valley; 1969), *Elāmeṭaṅgal* (The Wines; 1965), *Toṭṭaṅgal* (rustic songs in praise of a goddess; 1970), *Bharatan* (1977; written in the stream-of-consciousness technique) and *Amba* (1986). In some of his novels, dealing with army life, he shows how man is nothing more than a particle of dust in the army and soldiers die in thousands in war for want of forethought on the part of those at the helm of affairs. His outstanding stories are: "Boardout" (1953), "Orikkal Manushyanāyirunnu" (Once He was a Man; 1953) and "Marupaṭi" (The Reply; 1966). All of his stories have appeared in collected form in 1980. His original name is V.V. Ayyappan. He was also a journalist and editor.

KOVUNNI NEḌUNGĀḌI (1830-1889).  
Writer, who was born at Toṭukāṭ village in Kanaṭ Tehsil. His chief work *Kerala Kaumudī* (1878) is an important Malayalam grammar and is considered essential for acquiring proficiency in grammar. He also composed stray verses and had earned reputation as a poet.

KOVŪR, E.M. (1906-83). Writer, whose chief novel *Kāṭu* (The Forest; 1964) deals with the "big business" of floating companies and running plantations. His other

novels are: *Koṭumūṭikal* (The Peaks; 1968), *Malakal* (The Hills; 1970) and *Guhā Jivikal* (The Cave-Dwellers; 1975; on the alienation of Keralites living abroad). In his novels, he has presented the strength and weakness of the middle class Christian community. In his essays, he takes everything in high spirits. His *Bengālilūṭe* (Through Bengal; 1948) has been written with gusto and insight. He has about 13 collections of short stories (*Hanipurāṇam*, etc.) to his credit. His main theme is the hardship faced by the meagrely-paid employees in Government and other services. He also laughs at hypocrisy and snobbery. He tr. Ibsen's *Wild Duck* into Malayalam under the title of *Kattu Taravu*.

KOYĀ, C.H. MOHAMMAD. See *Mohammad Koyā, C.H.*

KOYA, P.A. MOHAMMED. See *Mohammad Koya, P.A.*

KOYA KUTTY, M. Author of a Malayalam tr. of *Korān* (rev. and completed in 1970).

KOYI THAMPURĀN, KILIMANŪRA VIDVĀN. See *Kilimanūra Vidvān Koyi Thampurān*.

KOYIL TAMPURĀN KERALA VARMA VALIYA. See *Kerala Varmā Valiya, Koyil Tampurān*.

KRAMADĪPIKĀS. See *Aṭṭaparakāras*.

KṚISHṆA CHAITANYA (1918- ). Author of *A History of Malayalam Literature* (New Delhi, 1971).

KṚISHṆA CHANDRAN, V.R. Scholar, whose *Purushārtha Kūthu* (1978) offers a study of the principles of play-acting of the "fool" in the folk-form of Sanskrit dramas of mediaeval Kerala.



**KRISHNA GĀTHĀ** (*Kṛishṇa Pāṭṭu*). A Malayalam version of the Sanskrit *Bhāgavata*, made by Cheruṣṣeri (fl. 1450; q.v.). The work, composed in a purely local metre, is in the less developed language of the land. The language is simple, and since only such Malayalam and Sanskrit words, as have gained currency are used, it is better understood by the average reader. One of the best products of the trilingual culture inherited by ancient Kerala, its easy flow, its melody and elegant constructions, its charming narrative style spiced with humour and its devotional theme have made it immensely popular. The poem has a special fascination for mothers, since any part of it can be sung as a lullaby. It also contains many beautiful descriptions.

The theme of the poem is the story of Kṛishṇa from his birth to his ascension and the author has strictly followed the *Bhāgavata* story.

**KRISHNA IYER, JUSTICE V.R.** Jurist and writer, who has pub. travelogues on his visit to Russia, Cuba and other places.

**KRISHNA KAIMAL.** Scholar, whose *Ashṭakalaśam* (1977) gives an exposition of Kathakali. Author of an Encyclopaedia on Kathakali "Kathakalivijñānakōśam."

**KRISHNALĪLĀ.** Devotional poem (16th cent.), describing the sports of Kṛishṇa; its author is unknown.

**KRISHNA MENON, T.K.** (1869-1949). Author of *Oru Tīrthayātrā* (A Pilgrimage), which was written in the early twenties. He ed. "Vidyā Vinodini" after C.P. Achutha Menon (q.v.). He also authored *A Primer of Malayalam Literature* (Madras, 1939).

**KRISHNAMURTHI, BHADRIRAJU.** Author of *A Bilingual Approach; A Functional Study* (doctoral dissertation, University of Poona, 1969) and *Studies in Indian*

*Linguistics* (ed., 1968), Professor M.B. Emeneau Sastipurti Volume.

**KRISHNA PARUNTHU.** See *Sāhityamañ-jari*.

**KRISHNA PILLAI, E.V.** (1894-1938). Writer, who was a lawyer and politician by profession. As an essayist of considerable originality and a playwright and humorist of rare eminence, he was a forceful writer of the short story too, and his contributions mark an important turn in short story writing in Malayalam. His short stories, subsequently collected in the four volumes of the Series, *Kelisaudham* provide a new model to writers for the qualities of scintillating humour, freshness of theme, an original narrative style, and a progress over character-drawing.

Himself a talented actor, his chief comedies are: *B.A. Māyāvi* (The Mysterious Graduate; 1934), *Pennarasu Nāḍu* (The Land of Amazons), *Praṇaya Commission* (A Commission on Love), *Kurupinte Daily* (Kurup's Daily) and *Vismṛiti* (Oblivion). He also wrote three historical tragedies: *Sītālakshmi* (q.v.; 1930), *Rājā Keśavadāsa* and *Iravikuttī Pillai* (q.v.; 1933), applying Shakespearean techniques. Towards the end of his short life, he wrote a problem-farce *Vivāhak-Kammaṭam* (The Marriage Mint; 1935), which tells the story of a high official hunting for a son-in law. He arranges a job for a would-be son-in-law. But a crafty impersonator comes along and takes both "job and girl". As an essayist, he has dealt with the contemporary themes. Interfused with a lot of humour and satire, his two volumes of essays; *Chiriyum Chintayum* (Smiles and Meditation) are extremely fascinating. He has also written some pen-pictures of real and imaginary characters. One of his most unforgettable characters is "Conductor Kuṭṭi" a jovial spirit, who works as a bus conductor.



*Jivitasmaranakkal* (Memories of Life; 1941) is his important autobiography. He was associated with several Malayalam journals and also ed. "Seveni". For children, he wrote *Pañchatantra Kathākāl* (1935), two fiction works: *Bālalilā* (1932) and *Bhāskaran* (1933).

Kṛishṇa Pillai's plays are more or less styled on the model of the plays of his father-in-law, C.V. Raman Pillai (q.v.).

KRISHNA PILLAI, G. Modern scholar, who authored a work on the art of Kathakali. He also wrote *Rājā Ravi Varmā* (1954), a small but interesting biography of the great artist.

KRISHNA PILLAI, K.R. (1867-1953). Writer, who has written essays on serious subjects in a popular style. He is also the author of several essays on Natural Science. He translated Tyndall's Belfast address in chaste Malayalam prose as *Pāschātya Śāstra Siddhānta Saṅgraham* (1919). For children, he authored *Parīśramaśīlam* (Habit to Hard-work, 1949).

KRISHNA PILLAI, N. (1916- ). Dramatist, who served as Professor of Malayalam over a long period. He wrote a history of Malayalam literature, but he is known as a dramatist. His plays bear the imprint of Ibsen's technique. His chief works are: *Bhagna Bhavanam* (The Shattered Home; q.v.), *Kanyakā* (The Spinster; q.v.), *Balābala* (Strength and Weakness; 1946, psychological approach to the familiar theme of mother-in-law versus daughter-in-law), *Anuraṅjanam* (Reconciliation; 1950—revealing a conflict between individuality and duty towards others), *Mutakku Mutal* (The Invested Capital; 1953) and *Azhimukhathekk* (Towards the Sea; the realization by the family that there is nothing more honourable than hard work and it is folly to cling to the old

pomp, when reduced to poverty—a prize winner play from the Kerala Sangeet Natak Akademi). His drama *Marupachcha* (Mirage; 1978) has won the Kerala Sahitya Natak Akademi Award. He brought out in 1980 *Oru Svapnanāṭakam* (A Dream Play). He has also an expressionist play: *Darśanam* (Vision; 1949) to his credit.

Kṛishṇa Pillai is considered the precursor of the problem play in Malayalam. He authored *Kairāṭiyuṭe Kathā* (1958), a history of Malayalam literature and *Tirāññēṭutta Prabandhaṅgal*. His *Pratipatram Bhashana-bhedam* (1936) is a stylistic study of the historical novels of C.V. Raman Pillai (q.v.). For children, he adapted Victor Hugo's *Les Misérables* (1956).

KRISHNA PILLAI, N.K. See *Kambola Bālikā*.

KRISHNA PILLAI, S.N. See *Pannisseri Nanu Pillai*.

KRISHNA VARIER, M.R. (1822-1955). Poet, who, long before the 'progressive' poets, chose his subjects from the lowest rungs of society. He has evolved a simple and direct idiom. His works include *Sumitra*, *Bhārgavi*, *Bhāgirathi*, *Bhawāni*, etc.

KRISHNA VARIER, N.V. (1916- ). Poet, who believed that poetry should be a subject for constant experimentation. His poems resulting from such beliefs, are collected in *Niṇḍa Kavitaṅkal* (Long Poem; 1943), *Kurekkute Niṇḍa Kavitaṅkal* (More of Long Poems; 1950) and *Kolu Thomman*. His long poems are meant to be a challenge to the lyrics and sonnets of the day. In his *Tivandiye Pāṭṭu* (Song in the Train; written on the pattern of *Rime of the Ancient Mariner*), *Pazhaya Pāṭṭu* (The Old Song), *Engineer and Ānakkāran* (The Mahout), the real is mixed with the fanciful and the illusory. While the



*Nannangadikal* (Burial Urns) paints the story of human civilization, in *Alexis Punyavalan* (St. Alexis) is fused the psychological phenomena. A well-known poem of his is centred round the figures of Gandhi and Godse, where he makes an effort to view the machinations of contemporary society in the person of Godse, while in Gandhi is seen the goodness of life. He also wrote a poem *Vidyapati* (1964). He has also some critical studies to his credit, e.g., *Pariprekshyam* (1964), *Kalotsvam*, etc. He has brought forth German stories under the title of *Seven German Stories* as also wrote fiction and drama, his chief radio-play being *Asati*. His other chief drama is *Buddha-Charitam*. His collection of plays has appeared in 1986. His *Amerikkāyilūte* is a travelogue on a visit to America (1961), while *Uṇarunna Uttara India* (Resurgent North India, 1964) is a factual look with shrewd observations. In his *Vallattoḷinte Kalāśilpam* (1977; it won Sahitya Akademi award in 1979), he has made a beginning in structural and linguistic analysis of poetry of Vallathol (q.v.).

His essay collections pub. during 1985 are: *Prasnangal Pathanamgal* and *Samasya-kal Samadhangal*.

His complete works have been brought out in 1986, including a volume of his critical writings at the time of his Saptati celebrations.

**KRISHNA VARIER, PANNIYAMPALLI VARIYATH** (1877-1959). Writer, poet and journalist, who, as editor of "Kavana Kaumudi" inspired many a young poet. He was Secretary, Pan Kerala Literary Conference, 1929. He *Maṇ Marañja Sāhitya-kāraṇmār* (Writers Who Are No More, 1963) gives reliable information about ten writers of the last generation.

**KRISHNAN, GOPĀLA**. See *Gopāla Kri-*

*shnan*.

**KRISANAN, JAYA**. See *Jaya Kṛishnan*.

**KRISHNAN, K.S.** (1925- ). Writer, who is noted for his farces. His chief works are: *Maraṇakkinar* (A Well of Death) and *Rantu Hāsya Nāṭakaṅgal* (Two Humorous Plays).

**KRISHNAN BHATṬATIRI, T.** "MURALI". Modern poet, who has composed in superb poetry, an *Itihāsakāvya*, which is based on the *Bhāgavata Purāṇa*.

**KRISHNAN EMPRANTRI**. Modern writer, whose *Ātmavidyā* is a commentary on five important Upanishads.

**KRISHNAN KUTṬY, VELŪR** (1933- ). Writer, who has written humorous stories about the faults and foibles of man. As an essayist, he is essentially a caricaturist and "uses a thick brush". His works include *Māsappati Mātupilla*, *Aṭapathamam*, *Madhuranārañña*, etc.

**KRISHNAN NAIR, C.** Poet, whose collected poems include *Pushpōtsavam*, *Kavana-kānti*, *Kavisānnidhyam*, etc.

**KRISHNAN NAIR, M.** (1923- ). Modern writer, who is noted for his critical studies. He is a prolific surveyor of the vast lore of current periodical writings in all branches of literature and his weekly column which he has been writing for the past several years in 'Kalakaumudi' entitled "Literary forecast of the week" is widely read and appreciated.

**KRISHNAN NAIR, N.** Author of *Vesham* (Apparel; 1981), a humorous work and *Ormayute Valappottukal* (Reminiscences; 1982). He is a senior Police Officer.

**KRISHNAN NAIR, P.V.** (1911-73). Modern writer, who has brought out a critical edi-



tion of *Rāmacharitam*. It is by far the most comprehensive and authoritative of all the editions of this ancient work. He has also brought out editions of ancient texts like *Uṇṇichchirutēvichaśitam*, and *Uṇṇiyāṭi-charitam*.

KRISHNAN NAIR, ŚIROMANI P. (1891-1957). Critic, who is noted for his *Kāvya Jivitavritthi* (3 vols), a work on literary criticism, and another on Kathakali.

KRISHNAN PARAPPALLI. Modern poet, who has a number of poems to his credit.

KRISHNAN TAMPI, V. (1890-1938). Writer, whose musical plays on puranic themes: *Tāṭakā Vadham* (on the killing of Tāḍakā in the *Rāmāyaṇa*) and *Dhruvan* (1936; on the story of Dhruva) are popular on the stage. Tampi's Tāṭakā is a character by herself; she is a Dravidian princess, extremely charming and lovely. She falls madly in love with Rāma, but her heart is pierced by his deadly arrows. He also tr. some Bengali novels into Malayalam. For children, he adapted *Swiss Family Robinson* (1915).

KRISHNAN UNNI, N.D. Poet, whose *Nāttuvēlichchham* (Natural Light; 1982) is a collection of poems.

KRISHNĀRJUNA VIJAYAM. Minor *Thullal*, which was composed by Ampayattu, Panikkar, a disciple of Kunchan Nambiar (q.v.; fl. 18th cent.).

KUCHELAVRITHAM. Famous poem, composed by Rāmapurathu Varier (q.v. 1703-53). The story treats of a familiar puranic episode—how the poor Brāhmim Sudāmā (Kuchela) was received with great affection by Kṛishṇa, his old friend and classmate, and was blessed with infinite riches. The poem is still sung by the boatmen in Kerala.

The poem is considered a gem in Malaya-

lam Literature. See *Rāmapurathu Varier*.

KULAKKAD, A.P. Writer, who is known for his novel *Saṅkrānti* (1975).

KUMĀR. Author of *Pukakkuzhalukal* (1978), a novel.

KUMĀR, C.B. (1910-72). Author of a travelogue *London Kattukal* (Letters from London, 1950), who worked for three decades in the I.L.O. He has also written six works of an autobiographical nature, giving more importance to feelings and thoughts than to events. He has tried to create an emotional atmosphere.

KUMĀR, V.P. ŚIVA. See *Śiva Kumār, V.P.*

KUMĀRA PILLAI, G. (1923- ). Lyricist, whose *Aralippukkal* (Oleander Blooms) contains some fine lyrics. Formerly a romanticist, he now writes in a modernist vein. His poetical works which have been brought out, are tinged with sarcasm. In 1980 appeared his collection of poems *Ormayile Sugandham* (Recollected Fragrance), which earned the Āśān Prize for poetry. His other collections of poems are *Saptasvaram* (The Seven Notes; 1982) and *Twentyfive Poems* (1986). His collected prose writings have appeared in 1986.

KUMĀRAPURAM DEVADĀS. Modern writer, who is noted for his children's literature.

KUMARASWAMI RAJA, N. Author of *Post-Nasal Voiceless Plosives in Dravidian*. With an Introduction by M.B. Emeneau (Annamalai University, 1969).

KUMĀRAN, M.K. Critic, journalist and politician. Author of a travelogue: *Yamunā-yuṭe Tīrattu* (On the Banks of Yamunā; 1959) and critical work *Āśānum Ādhunika*



*Keralavum* (Kumāran Āśān and the Modern Kerala; 1984); has also written on Soviet Russian literature.

KUMĀRAN, MŪRKKŌTH. See *Mūrkkōth Kumāran*.

KUMARAN, U.K. Modern writer, who has pub. in 1986 a short story collection.

KUMĀRAN ĀŚĀN (1873-1924). Great Malayalam poet and one of 'the great trio' (the others being Vallathol Nārāyaṇ Menon and Ullūr Parameśvar Iyer) of modern poetry. Āśān, the oldest of the three, started his literary career later than the other two, but still he became a leader and pioneer, and the other two found him worthy of emulation.

Born in an ordinary Ezhava (a backward community) family in South Travancore, he was traditionally educated in Malayalam and Sanskrit in his village up to the age of eighteen. Later, he got an opportunity to continue his Sanskrit education in Bangalore. He stayed for some time at Calcutta, where he learnt Sanskrit and English. He got himself acquainted with new trends in other languages, particularly Bengali. The spiritual teachings of Rāmākṛishṇa and Vivekānand on the one hand, and the literary contributions of Bankim Chandra Chatterjee, Madhusūdan Dutt and Rabindra Nath Tagore on the other, considerably influenced him. On his return, he actively participated in the organization, called S.N.D.P. (Śrī Nārāyaṇa Dharma Paripālana-Sangham) begun by Ezhavas to propagate the social and spiritual teachings of the great guru Śrī Nārāyaṇa Swamikal (1854-1928). The guru greatly influenced Āśān and sublimated his poetic energy which had originally started to flow with an erotic emphasis.

The works of Āśān prior to 1909 are Malayalam tr. of *Prabodha Chandrodayam*,

*Śivastotramālā*, *Meghasandēśa*, *Vichitra Vijaya*, *Saundarya Laharī* and some *kīrtanas*, like *Śaṅkara Śatakam* and *Subrahmanya Śatakam*. These show the influence of Sanskrit.

The original contributions of Āśān are *Vīṇā Pūvu* (The Fallen Flower, 1909), *Nalini* (1910), *Līlā* (qq.v.; 1914) (last two love poems), *Śrībuddha-charitam* (tr. of Edwin Arnold's *The Light of Asia*), *Grāmaṇṛiksha-thile Kuyil*, *Prarodanam* (1919), *Chintāyishṭayāya Sītā* (1919; there is echo of many an Upanishadic doctrine), *Duravasthā* (1923; also dramatized), *Chāṇḍāla Bhikshuki* (1923) and *Karuṇā* (1925; qq.v.). The *Vīṇā Pūvu*, *Nalini* and *Līlā* highlight the illusory nature of man's life and the transience of such feelings as love and friendship. Apart from these works, there are smaller poems which are compiled in three collections: *Pushpāvātī* (Flower Garden; for children; 1922), *Vanamālā* (Garland of Wild Flowers) and *Maṇimālā* (Garland of Pearls). The poems in these collections are chiefly lyrical in character, while his poems: *Duravasthā* and *Chāṇḍāla Bhikshuki* depict social realities. For children, he wrote *Bālarāmāyaṇa* (1916; only the first three *Kāṇḍas*). There are also some plays, but most of them are translations.

Āśān harmonised in his works a lofty idealism and philosophic truths with remarkable social awareness and brought poetry as close to the realities of life as possible. His favourite subjects were either the eternal problem of reconciling the principle of renunciation with the mundane values of ordinary life, or the evils of such social inequalities as the caste-system and the ill effects they had on Indian society.

A new biography of Kumāran Āśān, more substantial than the previous efforts, has been authored by two writers, M.K. Kumāran and K. Śrīnivāsan.

KUMĀRAN NAIR, M.S. (1905-1987). Poet,



whose chief works are: *Kuṇāra Gītāṅgal* and *Pushpa Nritham*.

KUMĀRAN NAIR, P.M. Author of a dozen volumes each in the series, one *Bhārata-kathā-patramāla* based on the *Mahābhārata* and the other *Samskṛita-Sāhitya-māla*, based on landmarks in Sanskrit literature.

KUMĀRĪ, SUGATHA. See *Sugatha Kumārī*.

KUNCHAN NAMBIAR (1705-70?). Poet, humorist, satirist and founder of the popular *Thullal* dance. He is considered the most popular of the poets of Malabar.

Though nothing definite can be said about the poet's life or even his name, it is said that he was born as a member of a 'Kalkathu' family, which had a habitation near Lakkidi Railway Station in Malabar. The house was close to the temple at Killikkurissimangalam. Some say that the poet's father was a Nambūdiri, while others say that he was a Nambiar. A story, current in certain quarters, is that a pious Nambūdiri was returning from Trivandrum after getting gifts from the ruling prince. When he reached the tank attached to the temple at Killikkurissimangalam, he decided to take a bath. He left his small purse on the bank and had a good dip in the tank. In the meanwhile, a cow passed that way and let fall its dung which fell on the purse and covered it. The poor Nambūdiri thought that someone had stolen his purse, and he was about to go away broken-hearted. Just then a Nambiar woman came that way and picked up the cow dung. When she discovered the purse, she gave it to the Nambūdiri. As the woman was expectant, the Nambūdiri blessed her that the child in her womb would become a great man. Thus Kunchan Nambiar was born to be great.

The poet has been named variously; some scholars name him either 'Krishṇan' or 'Raman' but others say that he was the Sanskrit poet Rāmapaṇivāda. In any case, the poet had a traditional type of education in his own village and his chief *guru* was his own uncle, Raghavan Nambiar. He took advanced lessons from one Nārāyaṇa Bhattathiri. Traditionally, Nambiar came to Ambalapuzha along with his father and served the Rājā of Champakasseri. There he had two more teachers: Droṇampalli Āchāryan and Nantikkatu Unniravi Kurup as he seeks their blessings in his works. In his later days, Nambiar came to Trivandrum (about 1765) and served the Mahārājās Anizham Thirunāl and Kārthika Thirunāl. The story is that he returned to Ambalapuzha later and died having been bitten by a mad dog.

Nambiar is supposed to be the author of 64 pieces of *Thullal*, but modern historians like Ulloor assign to him only 40 to 45 pieces. He is of course the great stalwart and master-craftsman of *Thullal* (*Thullal-kathakal*) genre, but he has also written quite a few other works coming under the genres of *Kilippāṭṭu*. *Śrī Krishṇacharitam*, *Maṇipravālam*, *Śivapurāṇam*, *Kilippāṭṭu*, *Pañchatantram*, *Nalacharitam*, *Kilippāṭṭu*, *Śilāvatī Nālvritam*, *Pārvatī Svayaṁvaram*, *Pāna*, *Kirātam*, *Vaṇchippāṭṭu*, *Rukmiṇi-svayaṁvaram*, *Paṭthuvritam*, *Palazhima-thanam*, *Aṭṭakkathā* are a few of such works ascribed to him. He was well-versed in Sanskrit too and it is held by some scholars that Rāmapaṇivāda, who composed *Rāghaviyam*, a *Mahākāvya*, *Sītārāghavam*, a drama and some other works in Sanskrit like *Chandrikā-Vīthi* and *Līlāvatī-vīthi* is none other than Nambiar himself, but this issue still remains controversial.

Nambiar's poetry is full of local touches: the temple festivals, the customs and



manners of his time, their prejudices and foibles, all these find their place in his poetry. Although Nambiar chose subjects from mythological legends, the characters and places were changed to men and women and to the capitals and royal courts of Kerala. He was also a satirist of the first order, and he never missed an opportunity to satirise the ills of society and for highlighting the cherished values of life. Thus he used satire as a powerful weapon for criticism and initiated a new tradition in Malayalam poetry. He also devised a new form adapted from the colloquial of folk-poetry and called it *Thullal*.

**KUNCHU PILLAI.** Modern poet, who passed away in his youth. His collection of poems was pub. posthumously under the title *Ātmahavyam* (Offering of the Self; 1982).

**KUNDALATĀ.** The first original Malayalam novel, pub. in 1887 by Appu Neṭungāḍi. The novel can by no means be considered as a work of enduring qualities, as there is absence of any defined outlook towards life, but as a first effort, it gets an important place. There are traces of the traditional historical style of early Indian authors in the novel, but the special attempt of the author remains to give it a new pattern in the style of the historical novels of Walter Scott. The novel tells a story and is an entertainer.

**KUNDŪR NĀRĀYAṆA MENON.** See *Nārāyaṇa Menon, Kundūr*.

**KUNHIKUṬṬAN TAMPURĀN, KODUNGALLŪR.** See *Koḍungallūr Kunhikuṭṭan Tampurān*.

**KUNHUNNI, M.T.** (fl. early 20th cent.). Author of a biography of Devji Bhīmji, a native of Cutch, who migrated to Cochin

and pub. a journal "Keralamitram"; Kunhunni was its editor.

**KUNJABDULLĀ, PUNATTIL.** See *Punattil Kunjabdullā*.

**KUNJAMPU, POTHERI.** See *Potheri Kunjampu*.

**KUÑJAN MENON (K.M.).** Author of a commentary on the *Bhagavadgītā* (1905).

**KUÑJAN NAMBIYĀR.** See *Kuñchan Nambār*.

**KUNJAN PILLAI, SŪRANAD (1904-74).** Modern scholar, who retired as Professor of Malayalam, University College, Trivandrum. He was Editor of the Malayalam Lexicon (*Malayalam Mahā Nighaṇṭu*), published by the University of Kerala. He has brought out editions of ancient works such as *Lilātilakam*, *Unnunilisandeśam*, *Chandrotsavam*, etc. He has written poems and novels and several research papers connected with Kerala history and culture. His historical works are: *Kerala Charitrattile Irulatanja Eṭukal*, *Annatte Keralam*, etc. His studies are collected in *Bhāshāyam Sāhityavum Nuttandekalil* (Language and Literature Through the Centuries), while *Kerala Bhāshāyūṭe Vikāsaparināmāṅgal* (q.v.) is on philology. His *Sāhitya Praveśikā* is a study of the basic principles of literary criticism (1939).

**KUNJIRĀMAN NAIR, P. (1900-78).** Poet, whose majority of poems being devotional, have earned him the appellation of "Bhakta Kavi", although his devotion is made to include the devotion of life. The zest for life flows uniformly in his poetry. He has evolved a highly individualistic lyrical style and sings of Kerala's landscape and culture. He has pub. 35 poetical works besides numerous anthologies of short stories, biographical works and tr. of plays. His chief



works are: *Udayarāgam* (2 Pts.), and *Thamarathoni*, *Pūkalam*, *Malanad*, *Bhadrādīpam*, *Nīśāgānam*, and *Saundarya-Devathā*. Among his powerful poems is "Narabali" in which is decried the degradation of life during the post-independence era. His *Kaliyachan* won an award from the Madras Government in 1954, while his *Thamarathoni* won the Kerala Sahitya Akademi award in 1962 and the National award in 1967. For children, he composed *Bālāmṛitam* (Nectar for the Kids; 1933) and *Nāgānandam* (1931). He has given some autobiographical details in his *Kaviyuṭe Kālpātukaḷ* (Footsteps of the Poet; 1975).

KUNJIRĀMAN NĀYANĀR, VENĠAYIL (1861-1914). Essayist, who is popularly known by his pseudonym: "Kesari". His articles used to appear in "Vidyāviondinī", "Kerala Patrikā", "Kerala-Sanchārī", "Mitavādī", etc. His humorous essays have shown path to satirists like E.V. Krishṇa Pillai (q.v.), etc. His writings had been collected posthumously under the title "Kesari". His biography was written under the "Malayalam Men of Letters Series". His short story "Vāsanā Vikṛiti" (The Mischief of Habit, 1891) is regarded as the first Malayalam short story written in the modern style. It narrates the adventures of a young man. In some of his stories, the element of social criticism is quite often present.

KUNJUKRISHṆA PILLAI, S. Author of *Yavanakathakal* (Greek Stories, 1914).

KUNJUKRISHṆAN, PAḷḷIPPĀTTU. See *Paḷḷippattu Kunjukrishṇan*.

KUNJUKUṬṬAN, MĀḌAMPU. See *Māḍ-ampu Kunjukuṭṭan*.

KUNJU RĀMA MENON, C. (1882-1940). Writer, who is known for his *Valluvakkam-*

*māran*, a historical novel, and collection of short stories known as *M.R.K.C. yuṭe Cherukathakal*.

KUNJURĀMAN, C.V. (1871-1949). A Malayalam writer, who is the author of many interesting essays on various subjects. He has also written his own biography. He founded the famous newspaper "Kerala Kaumudi". He published books: *Vālmikī-rāmāyaṇam*, *Vyāsabharatam*, *Pañchavaṭi*, *Kārtikōdayam*, *Shakespeare Kathakal*, etc.

KUṆJUNṆI (1927- ). Poet, whose short invectives, proverb-like single line aphorisms, conceal sinister laughter. For children, he has pub. two volumes of poems *Kuṇjunṇiyuṭe Kavitaḷ* (Kuṇjunṇi's Poems; 1969) and *Patinañchum Patinañchum* (Fifteen and Fifteen; 1966). He combines sound and sense to kindle the curiosity of the child.

KUNJUNNI NAIR, KANNAMPRA. Author of *William Tell* (adaptation of H.E. Marshall's work, 1922) and *Vidurar* (1924; on the wisdom of Vidur).

KUNJUNNI RĀJĀ, K. Scholar and researcher. Wrote a travelogue entitled *Londonil* (In London). His other publications include *Bhāshāgavēshaṇam*, *Bhāshāchintakal*, etc.

KUNNAPPALI, JOHN. See *John Kunnapali*.

KUNNUKUZHIYIL KOCHU THOMMAN. Writer, who is known for his novel, *Parish-kārapṭi* (The Semi-civilized; 1925), which gives a portrayal of the social customs of the Syrian Christians of the time and the liberation that English education brings to its women.

KURIPPUZHA ŚRĪKUMĀR. Modern poet, who has a number of good poems to his credit.



KURIYAN, C. Author of *Ipe Thōmā Kattanār* (1931), a biography of an eminent Christians.

KURUKKAL, K. NĀRĀYAṆA. See *Nārāyaṇa Kurukkal, K.*

KURUP, A. PADMANĀBHA. See *Padmanābha Kurup, A.*

KURUP, AZHAKATHU PADMANĀBHA. See *Azhakathu Padmanābha Kurup.*

KURUP, C. ACHYUTA. See *Achyuta Kurup, C.*

KURUP, G. ŚAṆKARA. See *Śaṅkara Kurup, G.*

KURUP, KUTTAMATHU KUNNIYŪRU KUNJIKRISHṆA. See *Kuttamathu Kunniyūru Kunjikrishṇa Kurup.*

KURUP, M.N. Modern poet, who has pub. a number of poems.

KURUP, MUNSHI RĀMA. See *Rāma Kurup.*

KURUP, NĀGAVALLIL R.S. See *Nāgavallil R.S. Kurup.*

KURUP, O.N.V. (1931- ). Poet, lyricist and Professor of Malayalam in Kerala Government Colleges. Noted for his melodic style, he sings of the common people with a view to inspiring them in the class-struggle. His collections of poems are: *Porutunna Sundaryam* (The Warring Beauty; 1950), *Dāhikkunna Pānapātram* (The Thirsty Cup; revolutionary poems; 1956), *Mayilppīli* (Peacock Feathers; 1964) and *Karuthapakshiyude Pāthu* (The Song of a Black Bird; 1975-76). His *Aksharam* (1977) and *Uppu* (Salt, 1980) contain poems which show a subjective flavour and mature philosophical insights. His latest collection of poems is *Bhūmikkū Our Charama Gītam* (An Elegy

to the Earth; 1984). His earlier collections of poems are: *Māttuvīn Chaṭṭangale* (Change the Laws), *Enḍe Punnāra Ārivālu* (My Darling Sickly) and *Samarattiṇḍe Santatikal* (Children of the Struggle).

For a long time, his poetry was viewed as "the song of the revolution" in Malayalam, though he seems to have changed later considerably. He has moved to a large and universal theme of men and things. His *Agni Śalabhangal* won the Kerala Sahitya Akademi award in 1972, while his *Aksharam* won the National Award in 1975. His merit as a poet has been recognised through the Soviet Land Nehru Award in 1982. His *Valappottukaḷ* (Bangle-bits), poems of children, was published in 1980. *Sarngaka Pakshikal* (1985) is a monologue of his spoken by one of a bird-couple to its mate, allegorical of human condition where one has to keep watch while the other goes to sleep. They have to sleep and wake by turns; the poem is a reflection on the 'Khāṇḍava-dahanam' episode of the *Mahābhārata*. Three of his recent publications have been brought out in a single volume in 1986, giving a comprehensive view of the new phase of his poetic career.

KURUP, P. NĀRĀYAṆA. See *Nārāyaṇa Kurup, P.*

KURUP, RĀMA. See *Rāma Kurup.*

KURUPPILLA KALARI (A School without a Master). Malayalam farce, written by C.V. Raman Pillai (q.v.) in 1909.

Exclusively written in prose and registering a complete break with the Sanskrit tradition, it marks another important step in the development of the drama. With all its affinity towards Sheridan and Goldsmith, it has digs at the new class of English-educated women and the author laughs at the affected westernization of the society around him.



KURUVILA, M.D. (1889-1969). Author of a biography (1955) of Kattakkayathil Cheriyan Mappila, the author of *Yeśuvijayam Mahākāvya*.

KUTAMALLOOR (1919- ). Poet, who has a good number of poems to his credit. His poems had the 'marching rhythms of radical poetry, but were full of vague idealism'.

KŪTHATTUKULAM, MARY JOHN. See *Mary John Kūthattukulam*.

KUTTAMATHU KUNNIYŪRU KUNJIKRISHNA KURUG (1880-1943). Poet and dramatist, who is the author of two musical plays on puranic theme: *Devayāni Charitam* and *Bālagopālan* and ten volumes of collected poems entitled *Aṃṭitaraśmi* and four Kathakali works.

KUTṬAN, ĀNANDA. See *Ānanda Kutṭan*.

KUTṬAN NAIR, Mrs. Modern writer, who is noted for her *Jñān Kanda Europe* (The Europe I Saw), a travelogue.

KUTṬIKRISHṆA MĀRĀR, K.M. (1900-78). Critic, who is noted for his original and independent views. He was an instructor in the Kerala Kalāmaṇḍalam and was Secretary of the renowned poet Vallathol (q.v.). He finally retired from his service from the Māṭṭibhūmi Publications.

He was the author of numerous works, among which are a few relating to the grammar and style of Malayalam language. He also annotated Kālidāsa's works: three epics and *Abhijñāna Śākuntalam*. His fame, however, rests on his many works pertaining to literary criticism, notably *Rājāṅkaṇam* (q.v.), *Malayāla Bhāṣhā Śailī* (1945), *Sāhitya Bhūṣhaṇa* (1967), *Vṛitaśilpam* (q.v.) and *Kalā Jivitam Tanne* (The last won the Sahitya Akademi award). The speciality of Mārār as a critic is that he combines

western methods of aesthetics with Indian traditional methods. His essay collections are: *Charchāyogam*, *Dantagopuram*, etc. He also made a deep analysis of various characters and incidents of the *Rāmāyaṇa* and the *Mahābhārata*. It is due to his penetrating criticism that there is appreciation of the poetry of Kumāran Āśān and Vallathol.

His *Bhārata Paryatnam* (q.v.; 1950) in prose earned a prize from the Madras Government; the work is based on the *Mahābhārata* and consists of 18 chapters. It is a re-interpretation of the great epic.

KUTṬIKRISHṆAN, KADAVANATTU. See *Kadavanattu Kutṭikrishṇan*.

KUTṬIKRISHṆAN, P.C. See *Urūb*.

KUTṬIPPURAM. See *Kutṭippurathu Keśavan Nair*.

KUTṬIPPURATTU KEŚAVAN NAIR (1881-1959). Malayalam poet, who was born in the village Maṅgalam. His major works are: *Kāvyopahāram* (A Poetic Offering; a collection of poems, composed in new style pub. in 1930), *Navyopahāram*, *Prapancham* (collections of poems) and *Grāmīna Kanyaka* (A Village Virgin), a story poem which eulogises the innocent beauties of rural life. He also tr. into Malayalam Kālidāsa's Sanskrit *Abhijñāna Śākuntalam*. He was greatly influenced by Vallathol (q.v.).

KUTṬIPPUZHA KRISHṆA PILLAI (1900-71). Progressive-minded literary critic and rationalist thinker, who has examined many live social problems in an unorthodox and sometimes provoking manner. He was Chairman of the Kerala Sahitya Akademi. His works include *Vimarśaraśmi*, *Sahittiyam*, *Vichāraviplavam*, *Mananam* and *alam* etc.



**KŪṬṬU KRISHI** (Collective Farming). Well-known play, written by Edaśseri Govindan Nair (q.v.) in 1950, with a socio-political message. It represents the farmers of Malabar, both Hindus and Muslims, coming together on the common platform of identical problems, forgetting their prejudices. It seeks to impress on the audience that ultimately it is the economic question which counts and not the communal ones. Thus the two families belonging to the two communities are shown pooling their lands and resources for joint farming.

**KUTTY, GOVINDAN.** See *Govindan Kutty, N.*

**KUTTY, KOYA.** See *Koya Kutty.*

**KUTTY, MĀDHAVI.** See *Mādhavi Kutty.*

**KUTTY, V.K. NĀRĀYAṆA.** See *V.K.N.*

**KUTTY, VELŪR KRISHNAN.** See *Krishnan Kutty, Velūr.*

**KUZHIVELI, MATHEW M.** See *Mathew*

*M. Kuzhiveli.*

**K.V.M.** (1888-1965). Writer, whose full name was Kaippalli Vāsudevan Mūsad. He was born at a village in Ponnani Tāluk. He had his thorough education in Sanskrit but side by side he engaged himself in the study of Malayalam literature. He worked as a Malayalam teacher and later as Language Pandit in the then Cochin State. He was given the titles of "Sāhitya Nipūṇa", "Sahitya Ratna" etc. by various Societies. He was even called "Abhinava Kshemendra".

His chief works are: *Meppattūrabhaṭṭatiri*, *Mahākavi Kālidāsan*, *Urvaśi*, *Śivāji*, *Ānanda Rāmāyaṇam*, *Sāhitya Kaustubha*, *Prāchīna Bhāratam*, etc. Among his ed. and r. works are: *Arthaśāstra*, *Āgneya Purāṇa*, *Puntānam*, etc. The chief papers he ed. are: *Maṅgalodam*, *Vasumatī*, etc.

He was paid very low remuneration for the works he wrote or edited and as such he had to struggle economically throughout his life. He has described this story in his autobiography: *Ātmakathā* (1966).



L

LAHOVARY, NICOLAS. Foreign Indologist, who is known for his *Dravidian Origins and West; Newly Discovered Ties with the Ancient Culture and Languages, including Basque, of the Pan-Indo-European Mediterranean World* (Bombay, 1963). The author concludes that the Dravidian languages form members of an ancient pre-semitic linguistic family, which covered most of India and the Near East.

LAKSHMĪ KALYĀṆAM. See Keśava Pillai, K.C.

LALITAMBIKĀ ANTARJANAM (b. 1909). Short story writer, who was born at Koṭṭārakkārā in Kerala. Her collections of stories: *Ambikāñjali* (The Obeisance of Ambikā), *Mūḍupadattil* (Behind the Veil), *Takarnna Talamura* (The Lost Generation), *Kilivadiḷuḍe* (Through the Window) expose the foibles of the Nambūdiri community, to which she belonged. *Teranjetuta Kathākāl* (1966) is an anthology of her selected short stories. Entering the inner recesses of the minds of her characters, she skilfully analyses in poetic language the complex role of a woman. Also a poetess, she has six anthologies of poems to her credit and a novel: *Agnisākshi* (1977; it has own

several awards). She has pub. more than 9 collections of stories and has left a permanent mark in that field. For children, she has written *Gosāyi Parañjña Kathā* (1964).

LAṆḌANUM PĀRĪSUM. See Pillai, G.P.

LAṆKĀMARDANAM. Minor *Thullāl*, which has been ascribed to Kunchan Nambiar (q.v.), but it is not his work; its authorship is still in dispute.

LASERON, E. Author of *A Dictionary of the Malayalam and English, and the English and Malayalam Languages* (Cottayam, 1856).

LEELĀ DĀMODARA MENON. Authoress of *Chettante Nizhalil* (Under the Husband's Shadow; 1984), which describes personal experiences as a Congress leader.

LEELĀ NAMBŪDIRIPAD (Pen-name: "SUMAṆGALA"). Author of *Mittāyippoti* (Packet of Toffee; 1978), a fiction work for children and several similar works.

LEELĀVATHY, M. (1928- ). Author of *Malayāla Kavita Sāhitya Charitram* (A History of Malayalam Poetry; Kerala Sahitya Akademi, Trichur, 1980). Her *Varṇa Rāji* (1977) is a collection of lengthy appreciations of some prominent modern



poets like G. Śankara Kurup, P. Kunji-rāman Nair, Edaśšery Govindan Nair, etc. *Navaraṅgam* is a collection of essays (1973), while *G-yuṭe Kāvyaṃ jīvitam* is a biography and study of the works of G. Śankara Kurup (1980). Her *Kavitādhvani* (1985) is a collection of interesting articles evaluating the contributions of poets like Tagore, Vallathol, Bālāmāṇi Ammā, Vailoppilli, etc. She was Professor of Malayalam in Kerala Government Colleges (1949-83).

LEVI, SYLVAIN (1863-1935). *Pre-Aryan and Pre-Dravidian in India*, by Sylvain Levi, Jean Przyluski and Jules Bloch. Tr. from French by Prabodh Chandra Bagchi (Calcutta University, 1929).

LEWIN, P.E. Foreign Indologist, whose article: "Literature Relating to Southern India" was published in "Southern India" (1914-15).

LEWIS, J.P. Author of *An Advanced Translator in Anglo-Malayalam* (Mangalore, 1878).

LĪLĀ. *Khaṇḍakāvya*, composed by Kumāran Āśān (q.v.) in 1914.

The heroine, long separated from her lover, wanders in the forests of the Vindhya, where (as she learns from her confidante), her lover resides. There is suspense in such an opening and the reader wants to know more of the fortunes of the lovers. Līlā and Madanan play together in their childhood and love in their youth, but Līlā is married to a rich merchant and Madanan, almost

mad, wanders in the forests chanting the name of his beloved. Līlā's husband dies and returning to the home of her parents finds that her father too had passed away and that her mother had immolated herself at her husband's funeral pyre. She must now regain Madanan, a dream that she had nurtured all along. At last in the Vindhya, the lovers meet for a brief moment and they cool their unquenched passions in the depths of a roaring cataract.

A love poem, the lovers are drawn to each other by tempestuous passions.

LĪLĀ-TILAKAM (probably 14th cent.). Grammar of an unknown author of the *Maṇipravāla* form with a full account of the *Maṇipravāla* literature in Malayalam (*Maṇipravāla* was a hybrid style combining Sanskrit and Malayalam words). The work presupposes a long literary tradition; the work has been written in Sanskrit. The work uses the word 'Keralabhāṣā' for the Malayalam language. Not all the works composed in this style in the range of Malayalam literature have come down to us as is seen from the copious illustrations found in the *Līlā-tilakam*, many of which are not traceable in the extant works of this category. The work has been translated into Malayalam.

LOGAN, WILLIAM. Author of *Malabar* (1887; reprint Madras, 1951).

LUDWIG, ALFRED (1837-1912). Czech Indologist, whose relevant article is: "Über die Verbalflexion der Dravidasprachen" (Prague, 1900).



# M

M.B.B. See *Mullamaṅgalam Rāman Bhattirippād*.

M.R.K.C. See *Chenkulattu Kunjirāma Menon*.

MACHCHĀṬṬ IḶAYATHU (1750-1843). Poet, who lived in a place near the present Watakkancheri Railway Station; he was an astrologer too. He composed a large number of songs, specially meant for *Kaikottikkali* or *Thiruvātirakkali*; some of the songs are now very popular. These songs have a rare delicacy and greatly appeal to women who delight to use them for the *Kaikottikkali* dance. His other chief works are: *Pārvati Svayamvaram*, *Sitā Svayamvaram*, *Śākuntalam*, *Gopikā Gīta*, *Jātakā Deśaratnam* and *Rāmāyaṇa Yamaka Kāvya*. Besides the above, the number of his works is 19, written in various types of songs. His songs were sung in the courts and halls of the elite, accompanied by *Kaikottikkali* and *Tiruvātirakkali*.

MACNICOL, MARGARET. British Indologist, who authored *Poems by Indian Women* (Calcutta, 1923). The work includes selections and translations from Kanarase, Malayalam, and Tamil poetesses.

MĀḌAMPU KUNJUKUṬṬAN (1946- ). Writer, whose novels are expressive of the modernist sensibility. His chief novels are: *Aśvatthāmā* (1971), *Bhrashṭu* (Excommunication; 1973), *Nishādam* (1977) and *Avighnamasthu* (1984). In his first novel, the author suggests that the chief protagonist of modern sensibility is neither Arjuna nor Kṛishṇa but *Aśvatthāmā*—a perpetually wandering immortal leper filled with hate. His humorous work is *Putiya Pañchatantaram* (A New *Pañchatantra*; 1981).

MADASSERI MĀDHAVA VARIER. Author of *Kunchante Śesham* (a history of modern Malayalam literature; 1952) and *Kuncham Vare* (1962).

MADHAM PARAMEŚVARAN NAMBU-DIRI. Poet, who has several poems including a *Mahākāvya Āryāmṛitam* to his credit.

MĀDHAVA MENON, B. Modern writer, who is noted for his short stories. His story collection is *Talamurakal* (Generations; 1980).

MĀDHAVA PANIKKAR, NIRANJAM (fl. c. 15th cent.). Poet, who tr. the *Bhagavad-gītā* from Sanskrit into Malayalam; the poet had a perfect understanding of Śāṅkarā-



chārya's commentary on the *Gītā*. He shortened the original with its 700 *Śloka*s into 328 couplets without omitting any important idea. It is among the early translations of the *Bhagavadgītā* in any Indian language. As the poet lived for some time at Niraṇam village, he is known as a Niraṇam poet and is also known as a Kaṇṇaśśan poet from a progenitor, called Karunesan. The Niraṇam poets drew the best from the Tamil as well as Sanskrit stream and their language marks a stage of transition in the development of Malayalam as a literary language. See *Niraṇam Kavikal*.

**MĀDHAVA RĀO, SIR T.** Dewan of Travancore, who authored a history of Travancore in English, which was tr. into Malayalam by Kerala Varma (1873). This was a standard text-book for many decades.

**MĀDHAVAN, P.K.** Modern writer, who is noted for his biography, *T.K. Mādhavan*, on the life of a public figure associated with freedom movement and social reform.

**MĀDHAVAN, VALLACHIRA.** See *Vallachira Mādhavan*.

**MĀDHAVAN AYYAPPATHU.** Modern poet, in whose poetry the impact of urbanization and the mechanization of life is clearly discernible. He has pub. a good number of poems. His latest collection of poems is *Kilimozhikal* (1986).

**MĀDHAVAN NAIR, V. (1915- ).** Author, who writes under the pen-name "Māli". Besides the children's editions of *Rāmāyaṇa*, *Mahābhārata* (1979), *Bhāgavatam* and *Kathāsaritsāgara*, he has written many original works. He has also authored a work on music in Kerala; *Kerala Saṅgītam* (1959). His selected radio plays have been pub. under the title *Tiraṅgeturta Rediō Nāṭaṅgal*. His book on *Bālakathāmālika* (1977) is an

anthology of stories and legends from Teutonic, Celtic, Egyptian, Mexican and other sources. He has also written animal stories and has created one character Sarvajith, who makes his appearance in three of his stories. A popular writer of children's literature, his latest works are retelling of stories from Vikramāditya and Tenali Rāmakṛishṇa.

**MĀDHAVAN PILLAI C.** He compiled an *English-Malayalam Dictionary* (Kottayam, 1966). Wrote several novels, some of them being *Ānandasāgaram*, *Jnānāmbika*.

**MĀDHAVI AMMĀ, KATATTANĀṬṬU** (1909- ). Poetess; published *Kalyopahāram* (a collection of poems; 1936), among others.

**MĀDHAVI KUṬṬY** (1932- ). Poetess and writer, whose short-story collections are: *Chuvanna Pāvāṭā* (The Red Skirt; 1964), *Pakshiyūṭe Maṇam* (Odour of Bird) and *Ente Snehaḥitā Aruṇā*. Her collected short stories have been pub. in 1982. Her short stories are noted for the sudden jolt, which the readers experience and she is strikingly original in her approach and style. Her memorable stories are: "Iṭanāḷiyile Kaṇṇāṭikal!" (Mirrors in Corridors; 1965), "Chaturāṅgam" (Chess; 1970), "Pakshiyūṭe Maṇam" and "Malañcheruvil" (In the Mountain Slope; 1955). She is the Indo-Anglian poetess Kamalā Dās and her poetical collection: *Summer in Calcutta* is quite popular. She is the daughter of the poetess, Nālappāṭṭu Bālamaṇiyamma and niece of Nālappāṭṭu Nārāyaṇa Menon.

She has been using English as the medium for poetry and only Malayalam as the medium for short stories. Of late, she has started composing verse in Malayalam too. Her collection entitled *Ente Kavita* (My Poem), pub. in 1985, contains 51 poems, of which half a dozen are written originally



in Malayalam, the rest are translations of her poems in English. She has pub. three short novels in 1986.

**MAGDALANA MARIYAM.** *Khaṇḍakāvya*, composed by Vallathol Nārāyaṇa Menon (q.v.) in 1921; it is commonly held the best and the most popular poem.

Jesus sits at supper with his disciples in the house of the rich Simon, the repentant Magdalene approaches him, washes his feet with tears, wipes them with her silken hair and anoints them with precious ointment. Magdalene's repentance is so intense that she is purged of her sins and her redemption follows.

Based on the New Testament, its English translation by Erik de Mauny is available in the Meridian Books.

**MADHUSŪDANAN NAIR, V.** Modern poet, who has brought out a good number of his poems.

**MAHĀBHĀRATA.** See *Koḍungallūr Kunhi-kṣṇan Tampurān, Bhāratam, Bhāratam Kilippāṭṭu*.

**MAHĀBHARATAM KILIPPAṬṬU.** See *Bhāratam Kilippāṭṭu*.

**MAHAMOOD, C.J.** Modern poet, who has quite a good number of poems to his credit.

**MAHAN NAMBŪDIRI VENMAṆI.** See *Venmaṇi Poets*.

**MAHISHA MAṆGALAM.** See *Mazhmaṇ-galam Nambūdiri*

**MĀLATĪ MĀDHAVAM.** See *Koṭṭārattil Śaṅkunnī*.

**MĀLAVIKĀGNIMITRAM.** See *Rāja Rāja Varmā, A.R.*

**MALAYALATHINTE TALA.** See *Sāhitya-mañjarī*.

**MALAYA VILĀSAM.** See *Rājarāja Varmā, A.R.*

**MALAYALAM-ENGLISH DICTIONARY.** See *Benjamin Bailey*.

**MALAYALAM GRAMMAR.** See *Joseph Peet*.

**MALAYĀṬṬUR RĀMAKRISHNAN** (1928- ). Novelist and cartoonist, who was in the Indian Administrative Service. His chief novels, some of which have been filmed, are: *Verukal* (Roots; 1966; noted for its nostalgia), *Vezhāmpal* (The Chātaka Bird), *Yakshī* (Vampire; 1967; psychological), *Ponnī*, *Abhram*, *Yantram* (The Machine; 1967; on the secrets of the working of the Government machinery), *Tutakkam Otukkam* (The Beginning at the End; 1981), etc. His first work gives a graphic description of the life of Tamil Brahmins. His short stories are realistic and critical of social values. Some of them satirize Brahmin orthodoxy. His novel *Aṁṛitam Thedi* (In Search of Ambrosia; 1985) is a departure from his field of social fiction; it is a political novel with the Sepoy Mutiny of 1857 as the background. It is a fascinating novel of national dimensions.

**MALAYESIA RĀMAKRISHNA PILLAI.** Poet, who has composed a good number of poems, collected together in works such as *Mukulamōdam, Lilāśūkam*, etc.

**MĀLI.** See *Mādhavan Nair, V.*

**MALLINILAVU** (14th or 15th cent.). Love poem, whose author is unknown.

**MALPĀN, KARIYATTIL OUSEPH.** See *Kariyattil Ouseph Malpān*.

**MAMANKAM PĀṬṬU.** Poem, composed by Katancheri Nambūdiri, a companion of the Zamorin of Calicut. The work describes in



detail the ceremonies and procedure, associated with the Mamankam festival. The author appears to be fond of word jugglery. The epic was written during the last decade of the 17th century.

MAMMEN, ARCHDEACON OOMMAN. See *Oomman Mamen, Archdeacon*.

MAMMEN, K. Author of *Kerala Culture: Its Genesis and the Early History* (Trivandrum, 1942).

MÄMMEN MÄPPILA, K.C. (1872-1953). He was the editor of 'Malayalam Manorama' after the death of Kaṇḍattil Verghese Māpilla (q.v.).

MAMMEN VERGHESE. Author of a travelogue: *Niangal America-yil* (1978) on his visit to America.

MANAVIKRAMAN. Author of an account of a pilgrimage to Benares, which he did in 1895.

MANGADU, BĀLAKRISHNAN. See *Bālakrishnan Mangadu*.

MAṆGALAMĀLĀ. See *Appan Tampurān, Rāma Varmā*.

MANHI, MOHAMMAD. See *Mohammad Manhi*.

MAṆI, VETTAM. See *Vettam Maṇi*.

MAṆI, VETTATH. See *Vettath Maṇi*.

MÄNI KATTANÄR, REV. Catholic priest, who prepared a Malayalam version of the Bible (1935).

MAṆINĀDAM. See *Rāghavan Pillā, Iḍappalli*.

MANNÄḌIAR, CHÄTHUKKUṬṬI. See *Chäthukkuṭṭi Mannäḍiar*.

MANNATH PADMANĀBHAN (1878-1970). Noted social worker and founder of the Nair Service Society in Kerala. His autobiography *Enṭe Jivitasamaranakaḷ* (Reminiscences of My Life, 1957) gives a vivid picture of an undaunted individual, who fought his way to success.

MANNÄṬIYAR. See *Mannäḍiar, Chäthukkuṭṭi*.

MANNUMMŪDU, CHACKO JOSEPH. See *Chacko Joseph Mānnummūdu*.

MANORAMĀ VIJAYAM. See *Vyāskara Mūsu*.

MAPPILA, CHACKO. See *Chacko Mappila*.

MÄPPIĻA, KAṆḌATTIL VERGHESE. See *Kaṇḍattil Verghese Mäppiḷa*.

MÄPPIĻA, V.K. JOSEPH. See *Joseph Mappiḷa, V.K.*

MAPPILAI, KATTAKKAYAYAM CHERIYAN. See *Kattakkayayam Cheriyan Mappilai*.

MARAKKAR, V.P. Author of a travelogue *Russia Mangoha* (1978) on his visit to Soviet Russia, and *Geneva Zurich, Rome* (1982; a travelogue). The author is a politician and a trade unionist.

MARALEKHA MALARBANA KELI (15th cent.). Poem, whose author is unknown. In 9 stanzas, it describes the amorous art of the heroine, Maralekhā; there are also verses and short poems about this famous damsel.

MARAṆANRITTAM (Dance of Death). Drama (1967) by N.N. Pillai (q.v.), which is sometimes described as an Absurdist play. It is the story of a doctor, who has sexual relationships with his employees and some of the patients. The elderly doctor craves



the affection of a young married nurse and loads her with expensive presents. Other characters in the play are the nurse's husband, another employee of the nursing home, a female patient and a horrible-looking cook. Due to a conspiracy of circumstances and owing to the personal feelings that each of the characters develops towards the doctor, each of them decides to kill him. But they get only his dead body and they perform their ritual of killing without knowing that he had already killed himself.

MĀRĀR, K.M. KUTṬIKRISHṆA. See *Kuṭṭikrishṇa Mārār, K.M.*

MARAR, S.K. Modern writer, whose novels offer certain valid criticisms of the social structure. His chief novel is *Śrīvazhum Kovil* (1978), while his chief story collection is *Praśnam Kathākaḷ* (Problem Stories; 1981).

MĀRTAṆḌA VARMA. Historical novel (1891) by C.V. Raman Pillai (q.v.).

The story deals with an internal feud between Mārtaṇḍa Varmā, ruler of a small kingdom Venad, and his two cousins, the Tampis, over the *gadi* of kingdom. The central figure of the romance, however, is Anantapadmanābhana, an able lieutenant of Mārtaṇḍa Varmā. The story opens with the hero lying in a forest as good as dead, mauled fatally by the henchmen of the Tampis. The timely arrival of a Paṭhān noble along with his retinue saves him. Now begin thrilling episodes; Parukutty, Anantapadmanābhana's sweetheart, falls grievously ill over the decision of her parents to give her in marriage to the elder Tampi, for everyone believes that her lover is no more. Anantapadmanābhana interfering *incognito*, while on the one hand saves his beloved from the clutches of Tampi, on the other rescues his patron from the designs of his

enemies. The Tampis and their followers are exterminated finally. Mārtaṇḍa Varmā ascends the *gadi* and Anantapadmanābhana and Parukutty are happily married.

It seems that the author has taken his clue from Walter Scott's *Ivanhoe* in conceiving the plot as well as the characters, but the atmosphere is so thoroughly of Kerala that a reader would hardly suspect any affinity.

MARY, SISTER BENIGNA (1902- ). Also known as Mary John Thottam. Poetess, who has written several lyrical and narrative poem as well as an epic. Her works include *Mārthōma Vijayam*, *Gītāvali*, *Kavitā-rāmam*, etc. She became a nun and sang of the paradise that she had found and that had evaded the scientists and powerful men of the world.

MARY JOHN KŪTHATTUKULAM (1905- ). Poetess, whose works include *Prabhātapushpam*, *Bashpamaṇikal*, *Antinakshatram*, etc. She has told in mellifluous verse the story of Ruth and the Song of Songs.

MASTER, A. British Indologist, whose relevant articles are: "Indo-Aryan and Dravidian, III" ("Bulletin of the School of Oriental and African Studies", London 1947-48) and "The Zero Negative in Dravidian" (*Transactions of the Philological Society*, London, 1946).

MATHAI, K.E. See *Pārappurattu*.

NATHAN, GEORGE (1819-70). Christian missionary, who was the author of *Malayālm-yuṭe Vyākaraṇam* (Grammar of Malayalam; 1863, reprint Kottayam, 1969).

MATHAVILĀSAM. *Attaprakaram* (instructions for the stage artists), written in prose by an anonymous author. It is a specimen of early Malayalam prose.



MATHEW, JOSEPH IMMATY. See *Joseph Immaty Mathew*.

MATHEW, M. THOMAS. See *Thomas Mathew, M.*

MATHEW, PALA K.M. Author of some books for children, he has written *Bāla-sāhitya-rachanā* (Writing for Children; 1979). He also authored *Viśvasāhityattile Mikachcha* 101 *Bālakathākāḷ*.

MATHEW, T.V. Author of *Vṛttavichāram* (Prosody; 1984), a treatise written on the Dravidian metres used in Malayalam poetry.

MATHEW M. KUZHIVELI (1905-74). Founder of the Balan Publications in 1941, which pub. nearly 300 titles for the young. He himself wrote about 60 books. He pub. a children's weekly "Bālan" as also a popular encyclopaedia: *Vijñānam* in 8 volumes.

MĀTRIBHUMIYODU. See *Sāhityamañjarī*.

MĀTRIVANDANAM. See *Sāhityamañjarī*.

MĀTTAN TARAKAN, K.M. PUTHEN-KAVU (1903- ). Author of several works including a Mahākavya on Christ, entitled *Viśvadīpam*.

MĀṬṬOLI. See *Joseph Muṇḍaśṣeri*.

MATTOM, JOSEPH. Writer, who is known for his novel *Kochu-thresia* (1964). Thresia, sent to nunnery, is discharged after two years, for the reason her heart is anchored in some one. The subject treated is celibacy. The novel ends with the affirmation of the legitimacy and holiness of human love.

MAVELIKKARA ACHUTAN (1926- ). Author of *Vidyābhyāsstinte Mārūnna Mukhachchhāya* (The Changing Face of

Education; 1982). Other works include *Vellōmpalukal*, *Marunātam Kathakal*, *Mun-tirikkula*, etc.

MĀYĀ. See *Surendran, K.*

MAYŪRA SANDEŚAM. See *Kerala Varmā Valiya Koyil Tampurāṇ*.

MAZHAMANGALAM NAMBŪDIRI (1535-95). Famous Sanskrit and Malayalam poet, whose Malayalam works are: *Naishadham-champū* (which is his most important contribution to *champū* literature), *Rājaratnāvalīyam*, *Koḍiya-viraham* and *Bāṇayuddham* (qq.v.); the authorship of some works, however, is doubted. A commentary on the *Naishadham-Champū* has been written by Pāṭṭātil Nārāyaṇa Menon entitled *Prāñjali* (1934). Though Mazhamangalam Nambūdiri does not command the same prestige as Pūnam Nambūdiri (q.v.), his eminence as a poet is beyond question. He has chosen his themes from Sanskrit literature but he has created a literature quite distinct from its Sanskrit counterpart. His works depict emotions almost to lyrical heights.

MEHTA, CHANDRAVADAN CHIMANLAL (1901- ). Author of *Bibliography of Stageable Plays in Indian Languages* (University of Baroda, 1965).

MEILE, P. French Indologist, whose relevant article is: "Sur la Sifflante en Dravidién" (*Journal Asiatique*, 1943-45).

MEKKOLLA PARAMEŚVARAM PILLAI (1907- ). Writer, who is noted for his *Navīna Nāṭakādarśam* (Ideals of the New Drama; 1939), a critical study on drama. His *Śiśuhṛidayam* (The Mind of the Child) has been pub. by the Travancore University. Author of several other works including novels, dramas, etc. In one of



his novels, pub. in 1966, he describes an incident which occurred on the cease-fire line in Kashmir. The crucial event is contained within a few hours.

MELETH CHANDRA ŚEKHARAN. Poet and critic, who has made a study of Vailoppilli's poetry (1977).

MELPUTTUR NĀRĀYAṆA BHATṬATIRI. See *Nārāyaṇīyam*.

MENON, A. ŚRĪDHARA. See *Śrīdhara Menon, A.*

MENON, ĀSHĀ. See *Āshā Menon*.

MENON, B. MĀDHAVA. See *Mādhava Menon, B.*

MENON, C. ACHUTHA. See *Achutha Menon, C.*

MENON, C. KUNJU RĀMA. See *Kunju Rāma Menon, C.*

MENON, CHANDU. See *Chandu Menon*.

MENON, CHELANATT ACHYUTHA. See *Achyutha Menon, Chelanatt*.

MENON, CHELĀNATṬU ACHYUTA. See *Chelānatṭu Achyuta Menon*.

MENON, CHENKULATTU CHERIA KUNJIRĀMA. See *Chenkulattu Cheria Kunjirāma Menon*.

MENON, G. RAMAN. See *Raman Menon, G.*

MENON, GOPĀLA. See *Gopāla Menon, A.*

MENON, ITTIRARISSA. See *Ittirarissa Menon*.

MENON, K. KEŚAVA. See *Keśava Menon, K.*

MENON, K.P. KEŚAVA. See *Keśava Menon, K.P.*

MENON, K.P. PADMANĀBHA. See *Padmanābha Menon, K.P.*

MENON, K.P.S. (1896-1982). Author of *Kathakaliraṅgam* (1957), which deals with the forgotten celebrities of the Kathakali stage. He also authored *Cheṅgannūr Rāman Pillai* (1968), which is a biography of a Kathakali actor.

MENON, K.P.S. (1898-1982). Well-known diplomat, whose works *Russian Panorama*, autobiography (1982), etc. are translated into Malayalam.

MENON, K.P. ŚAṆKARA. See *Śaṅkara Menon, K.P.*

MENON, K. RAMAN. See *Raman Menon, K.*

MENON, KAPPANA KṚISHṆA. See *Kappana Kṛishṇa Menon*.

MENON, KARĀṬṬU ACHYUTA. See *Karāṭṭu Achyuta Menon*.

MENON, KATHULLIL ACHYUTA. See *Kathullil Achyuta Menon*.

MENON, KIZHAKKEPPATTU RAMAN. See *Kizhakkeppattu Raman Menon*.

MENON, KOLATHERI ŚAṆKARA. See *Kolatheri Śaṅkara Menon*.

MENON, KUNḌŪR NĀRĀYAṆA. See *Nārāyaṇa Menon, Kunḍūr*.

MENON, KUṆJAN. See *Kuṇjan Menon*.

MENON, KUNNATH JANĀRDANA. See *Kannan Janārdanam*.

MENON, LEELĀ DĀMODARA. See *Leelā Dāmodara Menon*.

MENON, M. ŚRĪDHARA. See *Śrīdhara Menon, M.*

MENON, M.P. ŚIVADĀSA. See *Śivadāsa Menon, M.P.*

MENON MOORKANAT KṚISHṆA-KUTṬY (1928- ). Novelist and poet, who writes under the pen-name of "Vilāsini". His



chief works are: *Ṇaṅgūtha Kaṇṇikal* (Unmatched Links; 1968), *Niramulla Nizhalukal* (Colourful Shadows; 1965), *Uñjāl, Chuntelī, Thudakkam* (1977), *Avakāśikal* (The Heirs; 1980) (all novels, some of which have earned awards), *Kaittiri* (poetical collection) and *Uthir Manikal* (criticism). He is the first to write a philosophical novel. The *Avakāśikal* runs into four big volumes (nearly 4,000 pages) and employs the stream-of-consciousness technique; it claims a unique position in Malayalam literature and has won several awards.

MENON, M.S. (1925- ). Scholar, who has made a contribution to literary criticism. His works include *Vimarśanattinte Praśnaññal*, *Sahityāsvādanam*, etc.

MENON, NĀLAPPATṬU NĀRĀYAṆA. See *Nālapattū Nārāyaṇa Menon*.

MENON, OḍUVIL KUNJIKRISHṆA. See *Oḍuvil Kunjikrishṇa Menon*.

MENON, PUTHEZHATH RĀMAN. See *Puthezhath Rāman Menon*.

MENON, RAMANKUṬṬY. See *Kizhakeppattu Raman Menon*.

MENON, SUPPU. See *Suppu Menon*.

MENON, T.K. KRISHṆA. See *Krishṇa Menon, T.K.*

MENON, T.K. RAMAN. See *Raman Menon, T.K.*

MENON, VAILOPPILLI ŚRĪDHARA. See *Vailoppilli Śrīdhara Menon*.

MENON, VALLATHOL NĀRĀYAṆA. See *Vallathol Nārāyaṇa Menon*.

MENON, VALLATHOL VĀSUDEVA. See *V.V.*

MOHAMMAD, K.T. (1929- ). Writer, who

is known for his plays and short stories. His *Karavattā Paśu* (The Cow Gone Dry) is a problem play, while *Itu Bhūmiyanu* (This is Earth; 1955), a social play, is popular on the stage; it describes the Muslim society. In his *Sṛiṣṭi* (Creation; 1972), he has the worlds of fact and fantasy combined. His other chief works are: *Chirikkunna Katti* (short stories), *Kāfir* (1964), *Nhan Pedikkunnu* and *Oru Pathiya Vidu* (dramas). He has in all pub. 12 dramas, two short story collections, 3 novels and 1 one-act play collection. In one of his novels (1965), he reflects: "Birds and beasts are also God's creation; but they do not obey the inhibiting morals of man. . . Society is controlled by customs and traditions. . . Most of the time they lack the endorsement of nature and the force of rationality. . ." His drama *Thampurante Pallakku* (The Lord's Palanquin; 1985), produced by Kalinga Theatres, has been a grand success.

MOHAMMAD, KHALI. See *Khali Mahammad*.

MOHAMMAD, N.P. (1929- ). Fiction writer, whose chief politically-oriented novels are: *Toppiyum Tattavum* (1952) and *Hiranyakaśipu* (1968); the latter gives a convincing account of a modern dictator rising to power, employing all techniques including the democratic methods. His other chief novel is *Ennappattam* (Oil Fields; 1980). He has also several collections of short stories to his credit. His early stories reveal the distressing life of women in orthodox Muslim families as also expose the superstitious beliefs and customs in the Muslim community. His later stories "Koli Mūnnuvaṭṭam Kūvi" (The Cock Crowed Thrice; 1963), "Kurañju" (The Monkey) and "Presidentinte Ādyatte Maranṇam" (First Death of President; 1969) are all steeped in lyricism and satire. A volume



of his selected stories has appeared in 1980. His critical essays have been pub. as *Manushyakam* (Concerning Man; 1981). He has also made a contribution to literary criticism.

MOHAMMAD, P.V. Author of *Nabicharithrakathākaḷ* (1946), religious stories from Islamic history. The work was written in collaboration with K.C. Komukkuty. He also wrote other works for children.

MOHAMMAD, PONKUNNAM SYED. See *Ponkunnam Syed Mohammad*.

MOHAMMAD, V.P. Author of *Karimkannu* (The Inauspicious Eye; 1982), a drama.

MOHAMMAD BASHĪR, VAIKKOM (1910- ). Writer, whose important works are: *Bālya-Kāla Sakhi* (q.v.; 1944), *Śabdaṅgal* (Sounds; 1948; a powerful revelation of the helplessness and misery of many an unemployed wretch in the days of the World War II), *Ānavāriyum Ponkurisum* (Anavari and the Golden Cross; 1950), *Marapattinte Nilalil* (In the Shadow of Death; 1950; philosophic in tone), *Inṭuppāppakkoraṇḍarnnu* (1951; q.v.), *Pāttummayuṭe Āṭu* (Pathumma's Sheep; 1959; autobiographical, a unique work in fiction), *Matilukal* (The Walls; 1965; realist and philosophic, revealing how the presence of a woman prisoner intoxicates a male prisoner across the wall) and *Mānṭrikappūchcha* (The Magic Cat; 1968; comic) (all novels), *Janmadinam* (Birthday, 1945), *Ormakkurippu* (Notes from Memory; 1946), *Muchittu Kalikkāraṇḍe Makal* (The Gambler's Daughter; 1951), *Vidḍhikalute Svargam* (Fool's Paradise), *Pāvappēṭavaruṭe Veśya* (Poor Men's Prostitute; 1952), *Viśvavkhyātāmāya Mūku* (The World-famous Nose; 1953) and *Viśappu* (Hunger; short story collections).

In his novels and stories, Bashīr appears as an introvert as well as a critic of society.

His *Kathābijam* (The Seed of a Story; 1945) is a problem play. Bashīr is known for his excellent prose and also for the portrayal of social life bringing out the varieties of human behaviour. He has written his autobiography entitled *Ormayuṭe Arakaḷ* (Rooms of Memories; 1973). He has also pub. a study on modern short story (1977).

MOHAMMAD KOYĀ, C.H. Author of *Enṭe Haj Yātrā* (1960), a travelogue on a Haj pilgrimage to Mecca. He has also pub. a travelogue: *Gulf Rājyangalil* (1978) on his visit to the Gulf countries.

MOHAMMED KOYA, P.A. (1922- ). Writer, who in his short stories sheds light on Muslim domestic scenes, where often customs and conventions cause human suffering. His chief novel is *Surumayitta Kannukal* (The Eyes painted with Collyrium; 1964). The novel deals with a tradition peculiar to the Muslims of Calicut. This port and its hinterland had contacts with the Arab lands for centuries and Arab traders continue the association even today.

MOHAMMAD YUSUF, T. Writer, who is known for his drama *Kaṇṭam Bechcha Koṭṭa* (The Patched-up Coat; 1956).

MOHAMMAD MANHI. Modern writer, who has several dramas to his credit.

MOHANA VARMA (1936- ). Modern writer, who has a good number of short stories to his credit. His works include *From Bastar with Love*, *Mōchanam*, *Pratikshā*, etc.

MOHANAN, N. Modern writer, who is known for his short stories.

MOIDU PADIYATH (1931- ). Writer, who is known for his enteratining novels. He has been extraordinarily prolific.

MOORKANAT

KRISHNAKUTTY



MENON. See *Menon, Moorkanat Kṛishṇakutty*.

MOOSATH, C.K. Modern writer, who is the author in Malayalam of a book on physics, *Paramāṇulōkam*. He wrote a literary biography of Vallathol, among other several works of a critical and research nature.

MOULAVI, C.N. AHMAD. See *Ahmad Moulavi, C.N.*

MRIDĀNANDA, SVAMI. Modern scholar of the Śrī Rāmakṛishṇa Ashram, Trichur, who has written a series of 10 books as commentaries on the Upanishads.

MUELLER, C. Author of *A Malayalam and English School Dictionary* (Mangalore, 1870).

MUELLER, FREDERIK. Christian German missionary in Malabar, who assisted Gundert (q.v.) in editing the magazines: "Rājya Samācharam" and "Paśchimodayam" in 1847. He was also perhaps the author of the Basel Mission tr. of John Bunyan's *Pilgrim's Progress*, which was widely read in Malabar.

MUELLER, FREDERICH. Austrian Indologist, whose "Dravida Sprachen" is included in *Reise der Oesterreichischen Fregatte Novara um die Erde* (Vienna, 1867, pp. 73-104).

MUHAMMAD. See *Mohammad*.

MUKUNDAN, M. (1943- ). Writer, who is a progenitor, besides Kāṅkanāḍan (q.v.) of the modernist Malayalam novel. His chief works are: *Haridvārīl Maṇi Mulaṅgunnu* (The Bell Chimes in Haridwar; 1974; on disillusionment with all traditional philosophies), *I Lokam Atiloru Manuṣhyan* (This World and a Man in It; 1970; on the agony of the young man, who has lost his grip on

life), *Delhi* (1969), and *Mayyālipulayute Tirangalil* (On the Banks of the River Mahe; 1975); the last two novels emphasizing the absurdity of existence whether physical, quasi-metaphysical or even metaphysical. His other novels are: *Sitā, Vana Vasam Sethu* (1977), *Rāvum Pakalum* (Night and Day; 1982) and *Aval Paranju Varū* (1986; on the inner lives of people). He has also authored a number of short stories, his chief story being "Prabhātam Mutal Prabhātam Vare" (From Morning to Morning), which is based on the philosophy of existentialism and the state of alienation. His collected stories have been pub. in 1982, while an anthology of his short stories has appeared in 1984.

MŪLŪR S. PADMANĀBHA PANICKAR (1869-1931). Poet, author of *Kavi Rāmāyaṇam*, which compares contemporary poets to characters in the *Rāmāyaṇa*. His other works include *Kirātam, Kuchēlacharitam*, etc.

MUNḌAŚŚERI, JOSEPH. See *Joseph Munḍaśśeri*.

MUNSHI RĀMA KURUP. See *Rāma Kurup*.

MURALI. See *Kṛishṇan Bhaṭṭatiri, T.*

MURALĪDHARAN, NELLIKKAL. See *Nellikkal Muralīdharan*.

MURKKŌTH KUMĀRAN (1874-1941). Writer, having a sharp pen as indicated by one of his many pen-names, "Vajrasūchi" (Diamond Needle). His biography of O. Chandu Menon (q.v.) under the title: *Oyyarathu Chandu Menon* excels the other biographies in the sense that the biographer had personal association with the hero. He also wrote a biography of Vēṅgayil Kunhirāman Nāyanār, and of Śrī Nārāyaṇa Guru (1857-1928), the famous religious and social reformer of Kerala; it is his master-



piece. His other chief works are: *Āśākulā* (tr. of Keats' *Isabella*), *Kanakam Mūlam* (Because of Gold; 1905), *Vellikai*, *Vasumati* (novels), *Kākana* (collection of scientific essays), *Gadya Mañjari* (criticism), dramas (e.g., *Kūniyuṭe Kusriti* or The Mischief of the Hunchback; 1920), biographies and short stories (*Mūrkottinte Cherukathakal*). In his stories, the element of social criticism is often present. He was also a journalist and editor. As a critic, he came out best in his critical studies of Āśān's works. For children, he wrote *Bhārata-kathā-saṅgraham* (1932) and adapted *Śākuntalam* (1910).

MŪSAD, KAIPPALLI VĀSUDEVAN. See *K.V.M.*

MŪSATH, KOCHANUJAN. See *Kochanujan Mūsath*.

MŪSU, VYĀSKARA. See *Vyāskara Mūsu*.

MUTTATHU VARKEY (1915- ). A popular fiction writer, whose novels include *Ina Pravukal* (A Pair of Doves; 1953) and *Patatha Painkili* (The Bird that Does not Sing) besides several others. He has also several collections of short stories to his credit.

MUTTATU, VAIKOM PĀCHU. See *Vaikom Pāchu Muttatu*.

MŪTTETAN, REV. FR. Catholic priest, who prepared a Malayalam version of the *Bible* (1963).

MUTUKULAM PĀRVATI AMMĀ (1904- ). Poetess, whose chief works are: *Udaya-prabhā*, *Mīra*, *Bhuvanadīpika*, *Ahalya*, etc.



# N

NADAR, KOCHUKRISHNAN. See *Kochukrishnan Nadar, Kanjiramkulam*.

NADUVATTU ACHCHHAN NAMBŪDIRI (1842-1913). Poet and dramatist, whose chief works are: *Bhagavad Dūta* (drama), *Ambopadeśam* and *Bhagavadstuti* (poems). The first work, a drama, has placed him among notable Malayalam poets; it is based on the *Mahābhārata*, where Lord Kṛishṇa is sent as a messenger on behalf of the Pāṇḍavas to Duryodhana. The *Ambopadeśam* is on the advice of a courtesan-mother to her daughter. His son Naṭuvattu Mahan Nampūtiri (q.v.) was also a poet.

NĀGANANDAM KILIPPĀṬṬU. A Malayalam version of the Sanskrit *Nāganandam*, composed by one of the successors of Ezhuthachchhan (q.v.; fl. 16th cent.).

NAGARAÑJALI (1978). Anthology, which introduced 20 Malayalam poets of Bombay with Palūr at their head. Kṛishṇan Parappally, K.C.K. Panicker, Somanāthan, Nārāyaṇan, Mangalott Sukumāran and Pappanan Kotta Prabhākaran are some names that figure in the list. The work has been pub. by Gandhapura, Bombay.

NĀGAVALLIL R.S. KURUP (1917- ). Fiction writer, who was Producer in the All

India Radio Station at Trivandrum. His chief novel is: *Toṭṭi* (q.v.; Scavenger; Introduction to it was written by G. Śaṅkara Kurup; 1947). He has also several collections of short stories and radio plays to his credit. In his stories, he is critical of social injustice. He has also found themes in the achievement of modern science. *Arude Vijayam* (Whose Success?) is a collection of his one-act plays.

NAIR, A.P. RAMAN. See *Raman Nair, A.P.*

NAIR, C. KRISHNAN. See *Krishnan Nair, C.*

NAIR, C.N. ŚRIKANTHAN. See *Śrikanthan Nair, C.N.*

NAIR, C.P. Author of *Laṅkāpil Oru Māruti* (A Māruti in Laṅkā; 1981), a humorous work and *Ugāṇḍā Malayalam* (Malayalam in Uganda; 1982). The author is an administrator and humorist.

NAIR, C.S. (1894-1942). Literary critic. He also wrote introductions to works of G. Śaṅkara Kurup, Vallathol, etc. *Urmilā* and *Kathākālikā* are his contributions to fiction. He has also made critical assessments of the poetry of some contemporary poets



- according to modern standards. He has been highly successful in the evaluation of Vallathol's poetry.
- NAIR, C. THANKAPPAN. See *Thankappan Nair, C.*
- NAIR, CHATHU. See *Chathu Nair, C.*
- NAIR, CHELLAPPAN. See *Chellappan Nair, N.P.*
- NAIR, CHIRAKKAL BĀLAKRISHṆAN. Editor of *Kerala Bhāsha Gāṇaṅgal* (vol. 1, Kerala Sahitya Akademi, Trichur, 1979) and a reputed research scholar.
- NAIR, DĀMODARAN. See *Dāmodaran Nair, P.*
- NAIR, EDAŚŚERI GOVINDAN. See *Edaśśeri Govindan Nair.*
- NAIR, G. BĀLAKRISHṆAN. See *Bālakrishṇan Nair, G.*
- NAIR, GAUREESAPATTAM ŚAṆKARAN. See *Śaṅkaran Nair, Gaureesapatam.*
- NAIR, GOPĀLA KRISHṆAN. See *Gopāla Krishṇan Nair, R.*
- NAIR, GOPINĀTHAN. See *Gopināthan Nair, T.N.*
- NAIR, GOVINDAN. See *Govindan Nair, M.N.*
- NAIR, K. APPUKKUTṬAN. See *Appukkuttan Nair, K.*
- NAIR, K. BHĀSKARAN. See *Bhāskaran Nair, K.*
- NAIR, K. KITTUNNI. See *Kittunni Nair, K.*
- NAIR, K. PADMANĀBHAN. See *Padmanābhan Nair, K.*
- NAIR, K. RAMACHANDRAN. See *Rāmachandran Nair, K.*
- NAIR, K. VĀSUDEVAN. See *Vāsudevan Nair, K.*
- NAIR, K. VELAYUDHAN. See *Velayudhan Nair, K.*
- NAIR, KALATHIL VELAYUDHAN. See *Kalathil Velayudhan Nair.*
- NAIR, KANNAMPRA KUNJUNNI. See *Kunjunni Nair, Kannampira.*
- NAIR, KEŚAVAN. See *Keśavan Nair, V.A.*
- NAIR, KOLLAMKOTT GOPĀLAN. See *Kollamkott Gopālan Nair.*
- NAIR KUTTAN. See *Kuttan Nair, Mrs.*
- NAIR, KUTTIPPURATTU KEŚAVAN. See *Kuttippurattu Keśavan Nair.*
- NAIR, M. KRISHṆAN. See *Krishṇan Nair, M.*
- NAIR, M.P. SANKUNNY. See *Sankunny Nair, M.P.*
- NAIR, M. RĀMUNNI "SAṆJAYAN" (1903-44). Writer of North Malabar, who had command over Malayalam, English, French and German. He started his literary career by writing poems but thereafter wrote essays and articles. A critic of the social scene, he pointed at the foibles that came to his notice. For some years, he ed. two humorous monthlies and made them a vehicle of political, literary and social criticism. The Calicut Municipality's mal-administration was one of his constant themes. But the criticism reaches the peak of humour in essays like "The Great Assembly of Mosquitoes". His writings (*Saṇjayan*, 6 vols.) have a refreshing originality. *Sāhitya Nikasham* (1935) is a collection of his



literary essays. He also tr. Shakespeare's *Othello* into Malayalam.

NAIR, M.S. KUMĀRAN. See *Kumāran Nair, M.S.*

NAIR, M.T. VĀSUDEVAN. See *Vāsudevan Nair, M.T.*

NAIR, N. BĀLAKRISHNAN. See *Bālakrishnan Nair, N.*

NAIR, N.J. Modern writer, who is noted for his *Ente Bhūpradikshinā Vṛithāntam* (News of Going Round the Earth; 1938), a travelogue, describing a trip around the globe. It is a businessman's excursion into literature.

NAIR, N.K. DĀMODARAN. See *Dāmodaran Nair, N.K.*

NAIR, N. KRISHNAN. See *Krishnan Nair, N.*

NAIR, N. ŚRĪKANṬHAN. See *Śrīkanṭhan Nair, N.*

NAIR, NAVAICKULAM ŚRĪDHARAN. See *Navaikkulam Śrīdharan Nair.*

NAIR, P. KUNJIRĀMAN. See *Kunjirāman Nair, P.*

NAIR, P.K. PARMEŚWARAN. See *Parameśwaran Nair, P.K.*

NAIR, P.K. VĪRARĀGHAVAN. See *Vīrarāghavan Nair, P.K.*

NAIR, P.M. KUMĀRAN. See *Kumāran Nair, P.M.*

NAIR, P. NĀRĀYAṆAN. See *Nārāyaṇan Nair, P.*

NAIR, P. THANKAPPAN. See *Thankappan Nair, P.*

NAIR, P.V. KRISHNAN. See *Krishnan*

*Nair, P.V.*

KAIR, PĀLĀ NĀRĀYAṆAN. See *Pālā Nārāyaṇan Nair.*

NAIR, S. GUPTAN. See *Guptan Nair, S.*

NAIR, S. RAMESAN. See *Ramesan Nair, S.*

NAIR, S.V. VENUGOPAN. See *Venugopan Nair, S.V.*

NAIR, ŚIROMAṆI P. KRISHNAN. See *Krishnan Nair, Śiromaṇi P.*

NAIR, ŚRĪ RAṆGAN VIKRAMAN. See *Śrī Raṅgan Vikraman Nair.*

NAIR, T.R. Modern poet, who has a number of poems including a *Mahākāvya* to his credit. His works include *Srikriśhṇa bhyudayam*, *Sāhityamālika*, *Katākshamālā* etc.

NAIR, THYCAUD CHANDRAŚEKHARAM. See *Thycaud Chandrasekharam Nair.*

NAIR, ULLATTIL GOVINDANKUTTI. See *Ullattil Govindankutti Nair.*

NAIR, V. ĀNANDAKUṬṬAN. A humorist of repute; poet; his works include *Chiriyum Punchiriyum*, *Chika*, *Katalāsumantri*, *Amṛitāñjanam*. Editor of *Kerala BhāshaGānaṅga!* (vol. II, Kerala Sahitya Akademi, Trichur, (1980).

NAIR, V: MĀDHAVAN. See *Mādhavan Nair, V.*

NAIR, V. UNNIKRIŚHṆAN. See *Unnikriśhṇan Nair, V.*

NAIR, VAIKKOM CHANDRAŚEKHARAN. See *Vaikkom Chandrasekharan Nair.*

NAIR, VETṬUR RĀMAN. See *Vetṭur Rāman Nair.*



NAIR. VIDVĀN KELU. See *Vidvān Kelu Nair*.

NAISHADHAM. Musical play composed by T.C. Achyuta Menon in 1892. It describes the story of Nala.

NAISHADHAM-CHAMPŪ (16th cent.). *Champū*, composed by Mazhamaṅgalam Nambūdiri (q.v.) on the famous story of Nala and Damayantī. The poet treats of the story in a free and original manner, drawing exclusively upon his own resources. The poet had been insistent that he would not imitate any previous work.

NAKULAN. Author of *Grāmam* (Village; 1981), a novel.

NALA-CHARITAM. Famous *Aṭṭakkathā*, composed by Unnayi Varier (q.v.; fl. early 18th cent.) on the famous episode of Nala and Damayantī in the *Mahābhārata*.

One of the most original works in Malayalam language, the story of Nala has been written in such a way that it can be conveniently produced on four days. The plot is woven with supreme artistry and the characters are delineated dextrously. The poetry is profound and the work is counted among great Malayalam classics. The *Nala-charitam* was staged in the Śrī Padmanābhasvāmi Temple, Trivandrum in 1745. The poem has been tr. into English by V. Subramania Iyer (Trichur, 1971).

NALANKAL KRISHṆA PILLAI (1911- ). Poet, whose chief collections of poems are: *Rāgatarāṅgam* (Waves of Melody), *Śoka Mudrā* (Seal of Sorrow), *Vasanta Kānti* (Spring Glory), *Sindūrarekhā* (Vermilion Mark; collection of 108 lyrics), and *Decemberile Mañjuttullikal* (Dew-drops in December; 1980). In 1982 appeared *In Front of Great Temples* (Pt. II). For children, he composed *Pūkkūḍa* (Basket of

Flowers; 1955). His style is simple and pleasant.

NĀLAPPATTU BĀLĀMAṆI AMMĀ. See *Bālāmaṇi Ammā, Nālappattu*.

NĀLAPPATTU NĀRĀYAṆA MENON (1887-1955). Poet, who was a friend and follower of Vallathol Nārāyaṇa Menon (q.v.). He was the author of *Kaṇṇunirtulli* (Teardrop; 1924), a poem which stands comparison with the best in Malayalam. The theme of the poem is the untimely death of the poet's wife. The incident moved the poet deeply and he shed tears like anybody else. But he was able to charge every drop with poetry and philosophy. The elegy, consisting of 12 sections, has been tr. into English. Nālappattu's lyrics have been collected in *Chakravālam* (Horizon; 1933, tr. into English, 1940), which is metaphysical in tone and reveals the Tagorean influence on his vision and philosophy. His *Pulakānkura* had been composed on the model of *Buddhacharita*. He tr. into Malayalam in 1925 Victor Hugo's French novel *Les Misérables* under the title *Pāvaṅgal* (The Poor People), a tr. noted for bringing into it the spirit of the original. He also tr. several songs from Tagore's *Gītāñjalī*.

NALINA KUMĀRI. Modern poetess, whose poems reveal his awareness of the loss of contemporary values but still cling to hope in the birth of a new order.

NALINĪ. *Khaṇḍakāvya*, composed by Kumāran Āśān (q.v.) in 1910; it is a love poem but here is seen in its sublime moods without a touch of the erotic.

The chronological sequence of events is subordinated to the dramatic unity, for it is only the last meeting between the lovers —Nalinī and Divākaran, which shows that



as children, very much in each other's company, they attend the same school, and as they grow up, her regard for him matures into an all-embracing love. But unaware of her feelings, Divākaran becomes a monk and leaves for the Himalayas. Nalinī, unwilling to marry the one whom her parents have arranged, seeks to end her life in a Himalayan lake. Saved providentially by a woman ascetic, she spends her days in her abode, hoping to meet her lover some day. And it is with this long-awaited meeting that the poem opens. The lover comes: she realises in his presence and by his words that there is a love that is not egobound, and in the wake of that mystic experience, she breathes her last in his arms.

**NALOPĀKHYĀNAM.** A Malayalam version in prose of the famous episode of Nala and Damayantī; the authorship of this work is unknown but it was perhaps composed in the 15th century.

**NĀLUKEṬṬU.** See *Vāsudevan Nair, M.T.*

**NAMBIAR, KUNCHAN.** See *Kunchan Nambiar.*

**NAMBIAR, V.V.K. (1901- ).** Humanist and poet, who has a good number of poems to his credit.

**NAMBISAN, T. RAMAN.** See *Raman Nambisan, T.*

**NAMBOODIRI, A.P.P. (1929- ).** Scholar, who has made a notable contribution to literary criticism. His works include *Muḷlum Pūvum, Sōpānam, Kavitayilēkkoru Kaittiri, Bharatiya-sāhityam*, etc.

**NAMBOODIRIPĀḌ, E.M.S. (1909- ).** Communist leader and Marxist thinker, who is well-known for his writings in

Malayalam and English. His *Keralathile Desiya Praśnam* (The National Question in Kerala; 1957) is a serious attempt at studying Kerala social order in the light of Marxist theories. *Sahityavum Marxisavum* is his contribution to the literary criticism of the Marxist school. His autobiography, *Ātmakathā* (1936), originally written in Malayalam, has been tr. into many Indian languages. He has also authored other works in English.

**NAMBOODIRIPAD, O.M.C.** Poet, whose *Śrī Guruvaryūrappan* (1978) introduces some of the great figures in Kerala history as well as the gods.

**NAMBŪDIRI, AKKITHAM ACHUTAN.** See *Akkitham Achutan Nambūdiri.*

**NAMBUDIRI, C.K.** Editor of *Chāttirāṇkam* (Kerala Sahitya Akademi, Trichur, 1980).

**NAMBŪDIRI, CHELAPPARAMPU.** See *Chelapparampu Nambūdiri.*

**NAMBŪDIRI, CHERUŚŚERI.** See *Cheruśśeri Nambūdiri.*

**NAMBŪDIRI, K. P. G. (1917-77).** Poet, whose works reveal his strict adherence to socialist realism.

**NAMBŪDIRI, K.S.** Dramatist, whose chief works are: *Samasyā* and *Pathanam* (1977).

**NAMBŪDIRI, KATANCHERI.** See *Katancheri Nambūdiri.*

**NAMBŪDIRI, KEŚAVAN.** See *Keśavan Nambūdiri, V.A.*

**NAMBŪDIRI, M.V. VISHṆU.** See *Vishṇu Nambūdiri, M.V.*

**NAMBŪDIRI, MADHAM PARAMEŚVARAN.** See *Madham Parameśvaran Nambū-*



diri.

NAMBŪDIRI, MAZHAMANGALAM. See *Mazhamangalam Nambūdiri*.

NAMBŪDIRI, N. M. Author of Malayalam version (1980) of selected stories of Sherlock Holmes.

NAMBŪDIRI, ORVAṆKARĀ NĪLAKAṆṬHAN. See *Orvaṅkarā Rājan*.

NAMBŪDIRI, PŪNAM. See *Pūnam Nambūdiri*.

NAMBŪDIRI, PŪNTĀNAM. See *Pūntānam Nambūdiri*.

NAMBŪDIRI, PŪNTOTTATTU ACHAN. See *Pūntottattu Achan Nambūdiri*.

NAMBŪDIRI, PŪNTOTTATTU MAHAN. See *Pūntottattu Mahan Nambūdiri*.

NAMBŪDIRI, ŚĪVOLLI NĀRĀYAṆAM (1862-1906). Poet, whose *Dātyūha Sandeśam* (q.v.; 1897) is a satire on the message poems current in his time. His *Dusparśa Nāṭakam* is also a satire on new dramatists. His other works are: *Madanaketana Charitham*, *Sāropadeśa Śatakam*, *Ghoshayātrā*, etc. He also composed some devotional verses on goddess Pārvatī.

NAMBŪDIRI, ŚRĪMAN. See *Śrīman Nambūdiri*.

NAMBŪDIRI, VIṢṆU NĀRĀYAṆAN. See *Viṣṇu Nārāyaṇan Nambūdiri*.

NAMBŪDIRIPĀD, LEELĀ. See *Leelā Nambūdiripād*.

NAMBŪDIRIPĀD, M. BHAVATRĀTAN. See *Bhavatrātan Nambūdiripād, M.*

NAMBŪDIRIPĀD, OLAPPAMANNA SUBRAMANYAM. See *Olappamanna Subramanyam Nambūdiripād*.

NAMBŪDIRIPĀD, OTTUR UNNI. See *Ottur Unni Nambūdiripād*.

NAMPIĀPPARAMBIL, ALBERT. See *Albert Nampiāpparambil*.

NAMPIAR, K.C. NĀRĀYAṆAN. See *Nārāyaṇan Nampiar, K.C.*

NAMPŪTIRI, NAṬUVATTU ACHCHAN. See *Naṭuvattu Achchhan Nampūtiri*.

NAMPŪTIRI, NAṬUVATTU MAHAN. See *Naṭuvattu Mahan Nampūtiri*.

NANDAKUMĀR, V.T. (1925- ). Writer, whose novels offer certain valid criticism of the existing social structure. His chief novels are: *Daivattinte Maraṇam* (Death by God; 1964) and *Ente Kaṇṇan* (based on the Mahābhārata; 1982), while his short story collection is *Steppini* (1964).

NANDANĀR (1926-74). Short story writer, whose full name was P.C. Gopālan with "Nandanār" as his pen-name. He joined army in 1942 and later functioned as an N.C.C. Inspector in Mysore for some time. A prominent short story writer, his chief collections of short stories are: *Ariyappēḍatta Manushya Jivigal*, *Ātmavinḍe Novugal*, *Anubhūtigalude Logam*, etc. He wrote delightful stories about the ordinary events in the life of a soldier, wherein are sparks of wit and humour, interspersed with tears. All of his short stories in collected form have appeared in 1980. In the second half of his literary career, he sketched the domestic and social life of families with imminent ruin in his native village as also in the village of Central Malabar. He also wrote several novels, generally on army life.

NAṆGEMAKUTTY. Poem (1959) by Olappamanna Subramanyam Nambūdiripād (q.v.), which is the story of a Nambūdiri girl, who, on having been subjected to



sexual assault, becomes pregnant and is driven out of the house. When she returns with her new-born child, her parents suffer from mental anguish with the result that she again leaves home. The poem is a forceful expression of the sufferings of the Nambūdiri ladies and girls.

**NĀNŪ PIḸḸA, P.** (1885-1942). Author of *Nilakaṇṭha Tirthapāda Svāmicharitra Samuchchayam* (1920), a religious biography of importance. It was written in collaboration with N. Kṛishṇa Pillai (b. 1916).

**NAPOLEON CHARITAM.** A specimen of early Malayalam drama, staged by the Christians of Central Kerala. The hero of the play, as the title indicates, is Napoleon.

**NĀRĀYAṆA, U. ŚAṆKARA.** See *Śaṅkara Nārāyaṇa, U.*

**NĀRĀYAṆA KURUKKAL, K.** (1861-1948). Novelist and the author of two political novels: *Pārappuram* (Surface of Rock; 1906) and *Udayabhānu* (The Rising Sun; 1925). These novels created quite a stir at the time of their appearance, for the author strongly resented the tyranny of the Dewan of Travancore and employed the technique of historical allegory to expose the evils of administration.

**NĀRĀYAṆA KURUP, P.** (1934- ). Poet and critic, who uses irony and hyperbole to make his satire sharp and pungent. His collection of poems is *Apūrṇathayude Saundaryam* (The Beauty of Imperfection; 1976-77). He has also pub. (1978) literary essays on criticism. *Haṁsadhvani* (Swan Song; 1982) and *Bhupalam* (1986) are his other collections of poems. He has also written a novel (1966) on the life in Delhi, where the people mask the filth of their lives by patronising the arts, discussing Yoga and Vedānta.

**NĀRĀYAṆA KUṬṬY, V.K.** See *V.K.N.*

**NĀRĀYAṆA MENON, K.M.** Author of *Historical Grammar of Early Old Malayalam* (Based on literary works; University of Poona doctoral dissertation, 1967).

**NĀRĀYAṆA MENON, KUNḌŪR** (1961-1936). Poet, who was born in Trichūr district. His chief works are: *Nālu Bhāshā Kāvyaṅgal*, and tr. of several works of Kālidāsa. He was the first poet to use chaste Malayalam language and his works reveal Kerala culture and life. Such of his poems are *Komappan*, *Karṇan* and *Śaktan Tampurān*. In these works he did not use Sanskrit, but this isolated exercise gathered no followers. He had earned the title of "Kavi Tilak".

**NĀRĀYAṆA MENON, NĀLAPPATṬU.** See *Nālappatṭu Nārāyaṇa Menon.*

**NĀRĀYAṆA PANICKER, R.** (1889-1960). Writer, who was the author of *Kerala Bhāshā Sāhitya Charitram* (a history of Malayalam literature in seven volumes; 1927-51) and *Nava Yuga Bhāshā Nighaṇṭu* (a Malayalam dictionary) in two volumes. He also tr. the Bengali novel, *Amurādhā* into Malayalam. A teacher by profession, he was the author of more than 60 works in Malayalam which include his novels and plays. His history of Malayalam literature, despite its criticism, won the National Award in 1955. For children, he wrote *Āryacharitam* (1918).

**NĀRĀYAṆA PILLAI, C.** (1902-82). Writer, who is the author of a biography of a political leader, *Changenāśseri Parameśvaran Pillai* (1942). His *Poya Talamura* (The Last Generation) contains his impressions of a few eminent public figures. He also adapted Ibsen's *Rosmersholm* into Malayalam under the title: *Mullakkal Bhavanam* (1949).



NĀRĀYAṆA PILLAI, K.S. (1930- ). Author of *Kavitā Vaṭṭiruvil* (Kottayam, 1973), *Kavisadassu* (1986) and a study of the poetry of Changampuzhā Kṛishṇa Pillai (q.v., 1980). He has compiled and edited 'Poems of 1980' [for D.C. Pook, Kottayam. His *Raṅgabhāshā* (1985) is a book on dramaturgy, combining the indigenous and western approaches.

NĀRĀYAṆA PILLAI, M.P. Modern writer, who has authored a number of short stories, his chief ones being "Murukan Enna Pāmpāṭṭi" (Murukan the Snake Charmer), "George Ārāmaṇte Koṭati" (The Court of George the Sixth) and "Chennikkuthu" (Headche). His short story collection appeared in 1977. His anthology of short stories has been pub. in 1984.

NĀRĀYAṆA PILLAI, P.K. (1878-1938). Writer, who was the author of many interesting essays on various subjects, which reveal his erudition. He wrote exhaustive studies of some of Kerala's major poets—Cheruśseri (1915), Ezhuthachchhan (1930), Kuñchan Nambiar (1908) and Unnayi Varier—on the line of similar studies in English. His decrying of Kumāran Āśān's *Karuṇa* (1924) and Vallathol's patriotic poems has, however, never failed to amuse succeeding generations. But he was true to the principles enunciated by Indian rhetoricians also. For using correct Sanskrit forms in Malayalam, he wrote *Prayoga Dīpika* (1935). He discussed the merits of the work as a whole, analysing it scientifically. His biography was written by P.K. Parameśvaran Nair under the title: *Sāhitya Pañchānanan* (Lion of Literature). Nārāyaṇa Pillai has written his own biography under the title of *Smarāṇa Mandalam* (Sphere of Memories, 1938).

NĀRĀYAṆA PILLAI, P.K. (1910- ). Critic, who is known for his work *Kairāḷīdhvani* (Dhvani in Malayalam; it earned the SPCS

award for 1980). He also ed. *Kerala Studies: Prof. A. Gopala Menon Commemoration Volume* (Trivandrum, 1955) and *Ramakathappāttu*, an ancient work.

NĀRĀYAṆA PISHAROTI, K.P. Scholar, who has tr. *Nāṭyaśāstram* from Sanskrit into Malayalam (1971). He has also written exhaustively on *Kūttu* and *Kūṭiyāṭṭam*, the ancient stage art.

NĀRĀYAṆA RĀO, C. Author of *An Introduction to Dravidian Philology* (Anantapur, 1929).

NĀRĀYAṆAN, AKAVŪR. See *Akavūr Nārāyaṇan*.

NĀRĀYAṆA, C. Modern writer, who wrote in Malayalam a book on economics.

NĀRĀYAṆA, KATTUMADAM. See *Kattumadam Nārāyaṇan*.

NĀRĀYAṆAN, SŪRYA. See *Sūrya Nārāyaṇan*.

NĀRĀYAṆAN NAMPIAR, K.C. (1873-1922). Dramatist, poet and critic, whose chief works are: *Kalyāṇi-Kalyāṇam*, *Indulekhā Nāṭakam*, *Chakki-Chaṅkaram* (dramas), *Bhārata Vyavahāram*, *Munsif Bhāratam* (poems) and *Udayālāṅkāram* (on rhetoric). The *Chakki-Chaṅkaram* (1895) is on the lines of Munshi Rāma Kurup's *Chakki-Chaṅkaram* (q.v.).

NĀRĀYAṆAN NAIR, P. Author of *Ara Nuttāṇṭilūṭe* (Through Half a Century; 1937), an autobiography.

NĀRĀYAṆIYAM. *Champū*, which was composed in the 15th cent., but whose authorship is unknown. It describes the story of the origin of a temple. Some scholars ascribe it to Melputtur Nārāyaṇa Bhaṭṭatiri. The earliest comm. on *Nārāyaṇīyam* is by Gopālan Keralan Tirumulpād



(1879), followed by a dozen commentaries at irregular intervals.

NARENDRANĀTHA, P. Modern writer, who has pub. more than 30 children's books. His *Vikṣitirāman*, an award-winning story, deals with the exploits of the naughty monkey, Rāman. He creates an effect of wonder by combining the natural with the supernatural.

NARENDRA PRASĀD. Critic, who stands for an anti-sentimental and anti-romantic attitude to life and literature and pleads for a new perception of the inner reality. His chief work is *Niśedhikale Manassilakkuka* (Let's Understand the Dissidents; 1980). An experimental playwright, he has also pub. dramas *Sauparnikā* (1981; a stage play) and *Ira* (Victim).

NASHṬAKKACHCHAVATAM (Bad Barter). Social drama (1957) by C.N. Śrīkaṇṭhan (q.v.), which describes the sad plight of Nair women. It throws light on a situation which develops around a mutual marriage, i.e., a man marrying a woman to whose brother he gives his sister in marriage. Sometimes a good method of retaining the wealth and property of two families, it is also a system which can make either one of the women or both hostages in rapacious families. The drama gives a picture of a strong woman who refuses to be rejected according to the fancy of her husband who is pulled by the pressures of a mutual marriage.

NATEŚA ŚĀSTRĪ, SANGENDI MAHALINGA. Author of *Folklore in Southern India* (3 Pts., Bombay, 1884-88), *Indian Folk-Tales* (A Collection of South Indian Folktales; 1908) and *Le Porteur de Sachet* (Paris, 1892).

NĀTHA, KONNIYŪR NARENDRA. See *Konniyūr Narendra Nātha*.

NĀTHA, NARENDRA. See *Narendra Nātha*.

NAṬUVATTU MAHAN NAMPŪTIRI (1864-1944). Poet, who was son of Naṭuvattu Achchhan Nampūtiri (q.v.), also a poet. He was the author of 13 works, chief ones being: *Uttararāma Charitam*, *Mudrārākshasam*, *Ghoshayātrā Nāṭakam*, *Santānagopālam Kāvya*, *Mahishamarddanam*, *Bhaktalahari* and *Āśramapraveśam*. Composed in 5 cantos, his *Santānagopālam Kāvya* is a charming poem.

NAVAIKKULAM ŚRĪDHARAN NAIR. Author of *Vyaktivum Prasthānavum* (The Man and His Movement; 1980), a biography of S. Śrīkaṇṭhan Nair, a R.S.P. leader.

NĀYANĀR, E. K. Political leader and critic, who has contributed to the literary criticism of the Marxist school.

NĀYANĀR, VEṆGAYIL KUNJIRĀMAN. See *Kunjirāman Nāyanār, Veṅgayil*.

NAYAR, KARUNAKARAN. See *Karunakaran Nayar, V.*

NAYAR, S.K. (1917-84). Writer, whose *Kalāchintākal* (Thoughts on Art) contains some essays on diverse aspects of literature. *Nān Konda Sāhityakaranmar* (The Authors I Have Seen) is a portrait-gallery of contemporary poets and writers. He has successfully tr. the Tamil classic *Kamba Rāmāyaṇam* and *Prometheus* (1957) into Malayalam. He has written historical dramas as well. His chief radio plays are: *Taraṅgarāṅgam* (The Play of the Waves). He made studies in folk-literature. On the folk-drama of Kerala, he wrote *Keraḷattile Nāṭōṭi Nāṭakaṅgal* (1955). *Marakkāṭṭa Kathakaḷ* (Unforgettable Stories, I, II, 1972, 1976) is an interesting autobiography written in humorous style and spiced with interesting anecdotes. He ed. *Kathakali*



*Mañjari* (a collection of four Kathakali plays and a study of the art and literature of Kathakali; Madras, 1956) and compiled *One Thousand Malayalam Proverbs* (Mangalore, 1968). He was Head of the Department of Malayalam in the University of Madras.

NĀYAR, V.R. PRABODHACHANDRAN. See *Prabodhachandran Nāyar, V.R.*

NAYARUSSERY. Modern writer, who is known for his dramas.

NEDUNGĀḌI, APPU. See *Appu Neḍungāḍi*.

NEDUNGĀḌI, KOVUNṆI. See *Kovuṇṇi Neḍungāḍi*.

NĒDUNŪRI GAṅGĀDHARAM. See *Gaṅgādharam, Nēdunūri*.

NELLIKAL MURALĪDHARAN. Modern poet, who has a good number of poems to his credit. His latest collection of poems is *Ātmapurānam* (1986).

NIBANDHAMĀLĀ. Anthology of essays, written by Kerala Varmā Valiakoyi Thampurān (q.v.).

NĪLAKAṆṬHA PILLAI, KĀRŪR. See *Kārūr Nīlakaṇṭha Pillai*.

NĪLAKAṆṬHA PILLAI, V. (fl. 1st half of 20th cent.). Writer, who is known for his historical plays.

NILAKANTA ŚĀSTRĪ, KALLIDAI-KURICHI AIYAH (b. 1892). Author of *Cultural Contacts Between Aryans and Dravidians* (1967) and *Dravidian Literatures* (Madras, 1949).

NĪLAKAṆṬHAN UNNI, K.S. See *Koṭṭāra-ttil Śaṅkunnī*.

NILAMPERUR MADHUSŪDANAN. Modern poet, whose latest collection of

poems is *Chita* (1986).

NINAMANINJA KĀLPPĀDUKAL. Novel (1955) by Pārappurattu Iṣo Mattāyi (q.v.), which treats of military life.

NINḌA KAVITĀKAL. Collection of six long Malayalam poems (1949), composed by N.V. Krishṇa Varier (q.v.). Four poems are in the form of folk-songs, the fifth on St. Alexis and the last on the *mahout* whose elephant has died.

NIṅGAL ENNE COMMUNISTĀKKI. See *Toppil Bhāsi*.

NIRANAM KAVIKAL. Poet of Niranam, a village near Tiruvalla in Central Travancore. The three poets are: Rāma Panikkar, Mādhava Panikkar and Śaṅkara Panikkar (qq.v.).

NIRANAM MĀDHAVA PANIKKAR. See *Mādhava Panikkar, \*Niranam*.

NITYA CHAITHANYA YATHI. Saint and writer, who is known for his literary and philosophic works. He has edited several works of Sri Narayana Guru.

NIVATHAKAVACHA KĀLAKEYAVADHAM THULLĀL. Minor *Thullāl*, which has been ascribed to Kunchan Nambiar (q.v.), but is actually the work of Poonthottathu Valiya Dāmodaran Nambūdiri (fl. 18th cent.).

NOBELLE, WILFRIED. Foreign Indologist, who authored *Dravidian Studies—A Review* (1965). The contents of this work include: the antiquity of Dravidians, a survey of the main currents of Tamil literature, Kannada, Telugu and Malayalam.

NOVEL SĀHITYAM. See *Paul, M.P.*

NŪRANAD HANĪF. Modern fiction writer, who in his novel (1967) has depicted the life of fisherfolk.





ODAKKUZHAL. See Śaṅkara Kurup, G.

ODAYIL NINNU (From the Gutter). Novel (1944), written by P. Keśava Deva (q.v.).

Pappu, the hero of the novel, is a revolutionary by temperament and frets and fumes against the social order in which he is placed, but finding himself unequal to the struggle, he returns to his old profession of plying the rickshaw. Once, it happens his vehicle knocks down a little orphan girl, who falls into a gutter. Out of pity, he takes charge of the little one and brings her up as his own daughter. He gives her a good education and young and beautiful as she is, she marries a rich young man. After marriage, she pays scant courtesy to her old father, who has become a tubercular patient. Though half dead, he continues plying his rickshaw along the road, which runs near his daughter's mansion.

A vision of haunting tragedy, it is a moving story, narrated in a moving way; it has also been filmed.

ODUKKATHA KURIPPU. See Sāhityamañ-jari.

ODUVIL KUNJIKRISHNA MENON (1869-1916). Short story writer, who is chiefly

remembered for his *Nalu Kathakal* (Four Stories), one of the earliest short story collections in Malayalam. His stories provide some interesting reading, with the lovers ultimately united happily. He also composed some narrative poems in pure Malayalam in the style of Veṇmaṇi poets. His biography was written under the Series: Men of Letters of Kerala.

OLAPPAMANNA SUBRAMANYAN NAMBŪDIRIPĀD (1923- ). Malayalam poet, who was born at a village in Malanar of Kerala. In his works, he concentrates on the delineation of the mood of misery of the solitary man, who according to him is the product of modern capitalism. He also protests against the orthodoxies of Nambūdiri community. His chief collections of poems are: *Vina*, *Kalpanā*, *Ilathālam* (Cymbals), *Kulambadi* (Hoof-beasts) and *Kulungunna Kayyamam* (The Jingling Manacles), *Pāñ-chāli* and *Ilanīlam* but his most important poem is *Naṅgemakuṭṭy* (q.v.), which has won the Kerala Sahitya Akademi Award. He was also President of Kerala Kalā-manḍalam.

OMCHERY NĀRĀYAṆA PILLAI. Modern dramatist, who has several social, political



and one-act plays to his credit. His drama *Itu Nammute Nāṭaṇu* (This is Our Land; 1959) highlights the reluctance of the Indian middle class to work, with its caste-generated inhibitions. He gives a call for healthy approach to work for the sake of national reconstruction. The drama *I Velichcham Niṅgalkkulatāṇu* (This Light is for you; 1963) is a comedy of social instruction and entertainment. His powerful play of social criticism is *Tevaruṭe Āna* (The Deity's Elephant; c.v.; 1978). The *Pralayam* (The Deluge; 1979) is a symbolic drama, in which powerful symbols like Noah's Ark and the Cross are employed in an exercise of strong social criticism. His collection of one-act plays is *Daivam Viṇṭum Teṭṭiddharikkunnu* (God Misunderstands Again; 1961).

ONAKKUR, GEORGE. See *George Onakkur*.

OOMMAN MAMMEN, ARCHDEACON (1830-1904). Author of *Bālapriyan* (c. 1912), religious stories for children.

ORAVAṆKARĀ NĪLAKAṆṬHAN NAM-BŪDIRI. See *Oravaṇkarā Rājan*.

ORAVAṆKARĀ RĀJAN (1856-1916). Dramatist and poet, whose original name was Nīlakaṇṭhan Nambūdiri. His chief works, which are generally incomplete, are: *Bālopadeśam*, *Kuchchavṛittam*, *Bhaimī Pariṇayam* (dramas), etc. He also authored *Ambopadeśam* on a courtesan's advice to her daughter. His stray verses, which are humorous, are even today on the lips of the people.

ORU ARIPRAVU. See *Sāhityamañjarī*.

ORU CHITRAM. See *Sāhityamañjarī*.

ORU DEŚATTINṬE KATHĀ (Story of a Village). Novel (1972) by S.K. Poṭṭekkāṭṭ (q.v.), which is his masterpiece and had won

the Jñānapith Award for 1981.

An autobiographical novel, it traces the development of a young man named Śrīdharan born and brought up in one of the villages of Kerala. "The work is remarkable for its happy combination of humour and pathos and lively portrayal of life in a typical village of Kerala. The landscapes are painted vividly, the characteristics of different communities are highlighted, the drama of life with its conflicts and resolutions, with its colour and music is forcefully presented."

ORU KATHU (ONE LETTER). Poem by Vallathol Nārāyaṇa Menon (q.v.), pub. in 1914, which deals with a puranic theme.

Rukmi, who had once protested against the marriage of his sister Rukmiṇi with Kṛishṇa, relents after many years and writes to his sister expressing regret over his past conduct. The immediate aim in writing such a letter is his desire to see his daughter married to Pradyumna, Rukmiṇi's son. The letter is the poet's devising, but the poem is exceedingly beautiful with Rukmi's memories of his childhood spent with his sister.

ORU KIRATHALAYANA. See *Sāhityamañjarī*.

ORU VILĀPAM. See *Bālakṛishṇa Panickkar*, V.C.

OTHAYETH. Author of *Enilekku* (1978), a short story collection.

OTṬŪR UNNI NAMBŪDIRIPĀD. Poet, who is known for his devotional poems on Kṛishṇa.

OTUVIL KUNJIKRISHṆA MENON. See *Oḍuvil Kunjikrishṇa Menon*.

OYYĀRATTU CHANDU MENON. See *Chandu Menon*, *Oyyārattu*.



# P

PADIYATH, MOIDU. See *Moidu Padiyath*.

PADMANĀBHA KURUP, A. (fl. c. 1875). Poet, who is noted for his *Mahākāvya: Rāmachandra Vilāsam*.

PADMANĀBHA MENON, K.P. Author of a history of Cochin (2 vols., 1912-14). His *magnum opus*, however, is in English—*A History of Kerala* (4 vols.). The history is in a way a disconnected account but a comprehensive survey, almost encyclopaedic in scope.

PADMANĀBHA PILLAI, KAINIKKARA. See *Kainikkara Padmanābha Pillai*.

PADMANĀBHAN, MANNATH. See *Mannath Padmanābhan*.

PADMANĀBHAN, T. (1930- ). Writer, who has several collections of short stories to his credit. He has replaced realism with poetic individualism peeping into the mind of the character. His chief stories are: "Prakāśam Parathunna Peñkuṭṭi" (The Girl Who Emanates Light; 1955) and "Mākhan Siṅginte Maraṇam" (The Death of Mākhan Singh; 1958; tr. into English 1970). His stories reveal a compassion that embraces all mankind. In some of them,

there is the sting of sharp sarcasm, in others the thirst for selfless love or beauty. His anthology of short stories has been pub. in 1984, while his short story collection has been brought out in 1986.

PADMANĀBHAN NAIR, K. Modern dramatist, who has several radio plays to his credit.

PADMANĀBHAN UNNI, D. (1886-1962). Literary critic, whose writings, mostly appreciations, have been brought together in the volume *Maṇḍana Mañjari*.

PADMARĀJAN (1945- ). Writer, who is of the view that man's dominant passions are lust and hate and that left to himself man will do everything in his power to gratify both. His chief novels: *Nakshatraṅ-gale Kāval* (O Stars; Witness Ye!; 1971), *Vāṭakaykoru Hridayam* (A Heart on Loan; 1975) and *Ita Iviṭe Vare* (Here, This Far; 1972) show that there has been a resurgence of lust and violence in the modern society. He has also several collections of short stories to his credit.

PAI, A. RAMA. See *Rama Pai, A.*

PAI, TURAVŪR MĀDHAVA. See *Turavūr Mādhava Pai*.



PALA K.M. MATHEW. See *Mathew, Pala K.M.*

PĀLĀ NĀRĀYAṆAN NAIR (1911- ). Romantic poet, whose *Rāgālāpam* (Lament for Love) reveals his disappointment in love. A soldier in the army, most of the poems of his *Bāshparaṅgam* (The Stage of Tears) deal with the bitter experiences of military life. The collection: *Manushyar* (Human Beings) and the poem *Nirdhanan* (The Poor) portray the lives of the poor people. But his forte is to sing of life in Kerala and his most famous work is the series: *Keralam Valarunnu* (Kerala Grows). It is a long *kāvya*, dealing with everything that is essentially Malayali. The series has already run into eight parts. In 1980 appeared *Kalā pūjā* (Worship of Art) and the following year his *Pulari* (Dawn). For children, his collection of poems is *Omanappaital* (Darling Child; 1961).

PALLATTU RĀMAN (1891-1950), Poet, who came from a lower class. His works condemn the social order based upon inequalities and orthodoxies. On mediaeval Rajput chivalry, his poems are: *Virāṅgaṇā* (Brave Woman), *Pulikkūtil* (In the Leopard's Cage) and *Vīra Simhi* (The Brave Lioness)—all tributes to Rajput heroes and heroines. This love of valour led him into the fold of revolutionaries. *Pañjakkudiḷ* (The Hungry Hut), *Arivāla Gānam* (Song of the Sick), *Munnaniyilekku* (To the Forefront), *Chuttika* (The Hammer) and *Tozhil Śālayilekku* are indicative of his revolutionary fervour. He wrote in the style of Venmani poets (q.v.) by using pure Malayalam diction. His novel, *Amṛita Pulinam* (1923) is a thrilling tale of love and adventure.

PAḸIPPĀTTU KUNJUKRISHṆAN (1905- ). Writer, who is noted for his *Nam-mute Sāhityakaranmar* (Our Litterateurs), a series of biographical studies of con-

porary men of letters. Published in fourteen volumes, it contains brief biographies of 63 Malayalam poets, scholars and writers.

PALŪR, M.N. (1932- ). Poet, whose poems display a sense of humour. His poems are also included in the anthology *Nagarāñjali* (Bombay, 1978). He is the poet, who gives the fullest expression to the mood of listlessness. His poetical collection is *Bangiyum Abhangiyum* (1986).

PAMMAN. Modern writer, whose novels offer certain valid criticism of the existing social structure. He has also written short stories.

PAÑCHATANTRAM KILIPPĀṬṬU. Malayalam version of the Sanskrit *Pañchatantram*, composed by Kunchan Nambiar (q.v.), the well-known author of *Thullal* poems, in the 16th or 17th century.

PANḌATTE PĀCHAN (Good Old Pāchan). Farce (1935) by C.V. Raman Pillai (q.v.), which describes a servant's adventures in a successful embassy of love on behalf of his master, a doctor, who is a chronic bachelor. Pāchan has his own love-life with a woman of his class and there is an interesting intermingling of the courses of the two loves. After several unexpected adventures and disguises, Pāchan arranges the fulfilment of his master's love.

PANICKAR, MŪLŪR S. PADMANĀBHA. See *Mūlūr S. Padmanābha Panickar*.

PANICKER, GOPĀLA. See *Gopāla Panicker, C.S.*

PANICKER, R. NĀRĀYAṆA. See *Nārāyaṇa Panicker, R.*

PANICKAR, BALAKRISHṆA. See *Bālakrishṇa Panickar, V.C.*

PANIKER, AYYAPPA. See *Ayyappa Paniker, K.*



PANIKKAR, BHĀSKARA. See *Bhāskara Panikkar*, P.T.

PANIKKAR, G.N. (1937- ). Writer, whose chief works are: *Irutinte Thazhvarakal*, *Kathā Yingane*, *Manasse Ni Sākshi* (novels), *Main Road*, *Pratyasayude Tilakkam*, *Ādima Kathākal* (Primeval Stories; 1980) (short stories), *Dostoevsky and Parappurattu* (1982; both criticism). His short stories in de luxe editions have appeared in 1982.

PANIKKAR, GOPĀLA. See *Gopāla Panikkar*.

PANIKKAR, K.K. Modern writer, who is the author of a commentary on the *Bhagavadgītā*.

PANIKKAR, KAVĀLAM NĀRĀYAṆA. See *Kavalam Nārāyaṇa Panikkar*.

PANIKKAR, NIRANĀM RĀMA. See *Rāma Panikkar*, *Niraṇam*.

PANIKKAR, NIRANĀM ŚAṆKARA. See *Śaṅkara Panikkar*, *Niraṇam*.

PANIKKER, K.M., SARDĀR (1894-1963). His full name being Kāvālam Mādhava Panikker, he rose to high positions in the Government of India. He was a versatile genius and his Malayalam works are; *Punarkottu Svarūpam* (1928), *Dhūmaketuvinte Udayam* (1929), *Paranki Paḍayāli* (1952), *Kalyāṇamal* (1937), *Keraḷa Siṁham* (1941; all historical novels), *Doraśṣiṇi* (1930; qq.v.), *Haridāsi* (social novels), *Mandodari* (a modern drama on puranic theme, written in Maṇipravāla style, 1941). As a poet, he earned for himself a name in Malayalam poetry even during the student days at Oxford (1914-18). These poems, pub. then in the magazine '*Kavana Kaumudi*' have since been collected in the volume, *Apakva Phalam* (Immature Fruit). His poetical works are: *Chintā Tarangiṇi* (A Thought

Stream), *Amruta Laharī* (An Ambrosial Intoxication) (both didactic), *Prema Gīti* (Love song), *Bālikāmatam* (Will of the Fair One) *Chātukti Mukṭāvalī* (A Romantic Colloquy; erotic in tone), *Bhūpa Sandeśam* (The King's Messenger; a *sandeśa kāvya*), *Hyder Naicken* (a *chamṭū*), *Panki Pariṇayam* (Panki's Marriage, humorous) *Sukamāra Vijayam* (Sukumaran's Success), *Cinema Tāram* (The Film Star) (satires), *Rasika Rasāyaṇam* (a tr. of Omar Khayyam's Rubaiyat), *Ina Pravukal* (A Pair of Doves; an adaptation of a work in Chinese), *Velu Tampi Dalava*, *Kurukshetra Thile Gāndhārī* (Gāndhārī at Kurukshetra) and *Ambāpāli*. He also tr. Kālidāsa's *Kumāra Sambhava*, Sophocles, *Oedipus* and Shakespeare's *King Lear* into Malayalam. All these are written in a simple and elegant style.

Panikker's *Kavitātatva Nirūpaṇam* (Critical Examination of the Principles of Poetry; 1936) is a general survey of principles of poetry, Western and Eastern. He is the author of his biography under the title of *Atma Kathā*. His *Apalkkaramaya Yātrā* (A Dangerous Travel, 1944), a travelogue, describes the dangers that beset the writer during a flight to America, across Africa and Europe when during the First World War, guns were booming. He has written a book on China also *Raṇṭu Chinayil* (In two Chinas, 1956), which is a travelogue as also history of the great transition. His *Kēraḷa Svātantrya Samaram* is on the freedom struggle in Kerala. His *Āmakathā* (vols I, II, 1953, 1964) is a long autobiographical work, mainly about his political experiences.

PANKI PARIṆAYAM. See *Panikker, K.M.*

PANNISSERI NANU PILLAI. Modern writer, who, along with S.N. Kṛishṇa Pillai, wrote *Śrī Nīlakaṇṭhatirthapāda Charitra Samuchchayam*, a biography.



**PANTALAM KERALA VARMA** (1879-1919). Author of two *Mahākāvya*s: *Rukmāṅgada Charitam* and *Vijayodayam*. He founded the poetry journal "Kavana Kaumudi", which served as a training ground for most of the poets, and wrote a number of short poems for children, which were immensely popular. He along with M. Rājarāja Varma also edited an anthology of poetry entitled *Padyamālīka* (7 vols., 1916). His *Mahācharita Saṅgraham* is a collection of biographical articles on important personalities of Kerala. He also tr. Sanskrit plays into Malayalam.

**PAPPUKUTṬY, KEDAMANGALAM.** See *Kedamangalam Pappukutṭy*.

**PARAMAGNANAVILAKKAM.** A Malayalam version in prose of the Tamil work, which was prepared in the 16th cent.; its author is unknown.

**PARAMEŚWARAN, EVOOR.** See *Evoor Paramēśwaran*.

**PARAMEŚWARAN NAIR, P.K.** (1903- ). Writer and author of *Ādhunika Malayala Sāhitya* (a history of Malayalam literature from Ezhuthachchhan down to Kerala Varmā) and *Malayala Sāhitya Charitram* (a complete history of Malayalam literature, Calicut, 1958). For the Sahitya Akademi, he has published *A History of Malayalam Literature* (New Delhi, 1957; tr. of his *Malayala Sāhitya Charitram*, done by E.M.J. Venniyoor). He is also the author of the biographies of P.K. Nārāyaṇa Pillai (*Sāhitya Pañchānanam*, 1944) and C.V. Raman Pillai (1947), both celebrated Malayalam writers. His other biographies are: *Mahātmā Gāndhi*, *Voltaire*, *Napoleon and Josephine* and *Napoleonte Jivita Sayahnem* (The Last Days of Napoleon). Nair set new standards for biographical writing. His style is elegant and forceful.

**PARAMEŚVARAN PILLAI, C.P.** Author of *Irāvati* (an adaptation of Tennyson's *Idylls of the King*; 1907).

**PARAMEŚVARAN PILLAI, NATHYARUVITTIL.** Author of *Tiruvitāmkūr Charitra Kathākaḷ* (1913), illustrated stories for children.

**PARAMEŚVARAN PILLAI, V.R.** Author of *Prāchīna Likhitaṅgal* (Old Inscriptions; 1940), and several other research publications on Kerala history.

**PARAMMAKKAL THOMA KATHANAR.** See *Kariyattil Ouseph Malpan*.

**PARAMU PILLAI, K.** (1870-1918). Author of *Shēkspiya Kathā* (Stories from Shakespeare; 1905, which set the pattern for similar attempts), *Chausar Mahākaviyūṭe Kathākaḷ* (Stories from the Poet Chaucer; 1906) and *Charitra Kathākaḷ* (1910).

**PARANGOḌI-PARINAYAM.** A mordant satire (1892) in Malayalam, which was born of the disgust for the weak and unimaginative social novels written after the fashion of *Indulekhā*. The satire was written by Kizhakkeppattu Raman Menon (q.v.).

**PARANKI PAḌAYĀLI** (The Portuguese Soldier). Historical novel (1952) by K.M. Panikker (q.v.). With its fidelity to history, it illumines many dark corners in the history of Kerala during the arrival of the Portuguese.

**PARAPPALLI, KRISHNAN.** See *Krishnan Parappalli*.

**PĀRAPPURAM.** See *Pārappurattu*.

**PĀRAPPURATTU** (1925-82). Fiction writer, who was born in Māvelikkārā. His real name is K.E. Mathai. After serving in the army for 21 years, he led a retired life. He



is popular for his twin novels: *Ninamaninja Kālpāḍukal* (Bloodstained Footprints; 1955) and *Anveshichu Kaṇḍethiyilla* (Sought But Not Found; 1958). Both are identical in conception, treatment and conclusion. The former is the story of a young man who joins the army and the latter of a girl who joins the nursing profession. Both of them ultimately have to face a life, which is more tragic than death. His other novels are: *Paṇitṛāta Viḍu* (Unfinished House; 1964), *Aranāzhika Neram* (Half an Hour Only; 1967; portraying the deterioration of the family of a grand old man in the stream-of-consciousness method), *Ākāśattile Paravakal* (The Birds of the Sky; 1980; story of a village through two generations), *Ivane Nan Ariyunnilla* (I Do Not Know This Man; 1980) and *Kānāpponnu* (Unseen Gold; 1982; pub. posthumously). Pārappurattu has also several short story collections to his credit. He portrays the varied problems faced by the middle-class Christian families of Central Travancore. His prominent stories are: "Bhayam" (Fear, 1959), "Pirannāl" (Birthday; 1968) and "Oru Kochchanujane Kurichchu" (About a Younger Brother; 1957).

**PARASSALA DIVĀKARAN.** Modern writer, who has novels and short stories to his credit.

**PARAVUR KEŚAVAN ĀŚĀN** (fl. 19th cent.). Journalist, who brought out "Sujānanandini", a literary magazine.

**PĀRĀYIL URUMĒSE THARAKAN** (1906- ). Critic, who is well-versed in European aesthetics and has introduced critics like Hippolyte Taine, Manzoni, Moulton and also various critical theories in Malayalam.

**PARETT, Z.M.** Writer, who is known for his novel *Kanayi Thomman* (1964), in which is depicted Thomas of Cana of 4th century, who fled from Persia and came to Kerala with Christian families from Syria.

**PĀRIJĀTA-HARAṆAM-CHAMPŪ.** *Champū*, composed by Tharakkala Varier (q.v.).

**PARIKSHAYIL JAYICHU.** See *Sāhitya-māñjarī*.

**PARISHKĀRAPPĀṬI.** See *Kunnukuzhiyil Kochu Thomman*.

**PARUR GOPĀLA PILLAI.** Modern writer, who is noted for his biography: *Chattambi Svamikal*, on a spiritual leader of Kerala.

**PĀRVATĪ AMMĀ, MUTUKULAM.** See *Mutukulam Pārvaṭi Ammā*.

**PATAPPĀṬṬU.** Work, literally meaning a battle-song. A major portion of this work deals with historical events relating to Cochin. There are references to the Zamorin and Portuguese; the period in question is 1646-70.

**PĀTHEYAM.** See *Śaṅkara Kurup, G.*

**PATITA PAṆKAJAM** (Fallen Lotus). Novelette by Takazhi Śivaśaṅkara Pillai (fl. 20th cent.; q.v.).

Credited with the candid treatment of themes long held taboo in literature and the refutation of conventional works of morality, it offended the tastes of orthodox circles.

**PATṬABĀKKI** (Arrears in Rental). Drama by K. Damodaran (q.v.), written in 1938. Featuring the conflict between a tenant and his landlord against the socio-economic background of Kerala, it tends to question



every authority including the wielders of economic power.

The hero is a labourer, who, when evicted from his land, steals some rice to feed the starving family, for which he is imprisoned. The agent of the landlord now harasses his sister, who, though she resists his advances for a while, breaks down finally. But he would not have her for long; ultimately she turns a prostitute to earn her living. The brother is finally released from jail and, together with his sister, who is reclaimed, he launches out on a career of fighting for their class.

Driving home to the audience some of the political views of the author, the story is unfolded cleverly and the denouement carries a certain measure of conviction.

PATTANĀYAK, D.P. Author of *Indian Languages Bibliography* (New Delhi, 1967).

PATṬAR, P.S. SUBBARĀMA. See *Subbārāma Paṭṭar, P.S.*

PATTATHUVILA KARUNĀKARAN. Writer, who has authored a number of short stories, the chief one being "Varāntayil Ninnuḷḷa Kālcha" (Sight from the Verandah), which is noted for its structural novelty. His chief short story collection is *Nattellikalute Lokam* (The World of Vertebrates; 1981).

PĀṬṬATTIL NĀRĀYAṆA MENON. See *Mahisha Maṇigalam*.

PAUL, M.P. (1904-52). Critic, who was Professor of English. An early critic, his works on criticism are: *Novel Sāhityam* (on novel; 1930), *Cherukathā Prasthānam* (1939; on short story), *Saundarya Nirikṣhaṇam* (1949; a study on aesthetics), etc. He was the first outstanding prose critic. His wife, Mrs. Paul has written a few reminiscences about her late husband.

PAUL CHIRAKKARODE. See *Chirakkaroode, Paul*.

PAULINO (1748-1806). Austrian Christian missionary, who wrote a hymn in Sanskritized Malayalam and a poetical work on St. Teresa.

PAVANAN. Author of *Ālokanam* (Scrutiny; 1982), a work on literary criticism and several other works of a progressive nature. He is connected with rationalist movement.

PAYIPRA RĀDHĀKRISHNAN. Writer, whose short stories offer a criticism of life. His chief collection of short stories is *Kathuvacha Maunam* (1978).

PEET, REV. JOSEPH (d. 1865). Christian missionary, who authored *A Grammar of Malayalam Language as Spoken in the Principalities of Travancore and Cochin and the Districts of North and South Malabar* (Kottayam: 1841; 2nd ed., 1854) and tr. *Pilgrim's Progress* into Malayalam (1840).

PERUMPADAVAM SREEDHARAN. Modern writer, whose novels offer certain valid criticisms of the existing social structure. His works include *Abhayam*, *Sarpakavu*, *Ashṭapadi*, etc.

PETER, K.C. Modern writer, who is noted for his *Jāpānum Tekku-Kizhakke Asyayum* (Japan and South East Asia), a travelogue as also other informative books about Africa and South America. He also authored *Malayalam for Foreigners* (Ernakulam, 1967).

PHILIPPS, JENKIN THOMAS. Author of *An Account of the Religion, Manners, and Learning of the People of Malabar in the East-Indies* (London, 1717) and *Thirty-four Conferences between the Danish Missionaries and the Malabarian Brahmans* (tr.; 1719).



- PILLAI, A. BĀLAKRISHṆA. See *Bāla-krishṇa Pillai, A.*
- PILLAI, A. GOVINDA. See *Govinda Pillai, A.*
- PILLAI, A.K. GOPĀLA. See *Gopāla Pillai, A.K.*
- PILLAI, A.M. VĀSUDEVAN. See *Vāsudevan Pillai, A.M.*
- PILLAI, ANAVARATA VINĀYAKAM. See *Anavarata Vināyakam Pillai, S.*
- PILLAI, AYIRŪR C. MĀDHAVAN. See *Ayirūr C. Mādhavan Pillai.*
- PILLAI, C. MĀDHAVAN. See *Mādhavan Pillai, C.*
- PILLAI, C. NĀRĀYAṆA. See *Nārāyaṇa Pillai, C.*
- PILLAI, C.P. PARAMEŚVARAN. See *Parameśvaran Pillai, C.P.*
- PILLAI, C.V. RAMAN. See *Raman Pillai, C.V.*
- PILLAI, CHANGAMPUZHĀ KRISHṆA. See *Changampuzhā Krishṇa Pillai.*
- PILLAI, E.V. KRISHṆA. See *Krishṇa Pillai, E.V.*
- PILLAI, ELAMKULAM KUNJAN. See *Elamkulam Kunjan Pillai.*
- PILLAI, G. BHĀRGAVA. See *Bhārgava Pillai, G.*
- PILLAI, G. KRISHṆA. See *Krishṇa Pillai, G.*
- PILLAI, G. KUMĀRA. See *Kumāra Pillai, G.*
- PILLAI, G.P. Author of a travelogue; *Laṇḍanum Pārīsum* (London and Paris), which was originally written in English in 1897 and was tr. into Malayalam in 1899. Written in the form of letters, it gives delightful descriptions of the Londoner cabman, the shopkeeper and the Hyde Park orator. Pillai was a gifted writer in English and a well known figure in the Indian National Movement.
- PILLAI, G. ŚAṆKARA. See *Śaṅkara Pillai, G.*
- PILLAI, K. BHĀSKARA. See *Bhāskara Pillai, K.*
- PILLAI, K.C. KEŚAVA. See *Keśava Pillai, K.C.*
- PILLAI, K.N. GOPĀLA. See *Gopāla Pillai, C.N.*
- PILLAI, K. PARAMU. See *Paramu Pillai, K.*
- PILLAI, K.R. KRISHṆA. See *Krishṇa Pillai, K.R.*
- PILLAI, K. RĀGHAVAN. See *Rāghavan Pillai, K.*
- PILLAI, K. RĀMAKRISHṆA "SVADEŚ-ABHIMĀNI". See *Rāmakrishṇa Pillai, K.*
- PILLAI, K.S. NĀRĀYAṆA. See *Nārāyaṇa Pillai, K.S.*
- PILLAI, KADAVUR CHANDRAN. See *Kadavur Chandran Pillai.*
- PILLAI, KAINIKKARĀ KUMĀRA. See *Kainikkarā Kumāra Pillai.*
- PILLAI, KAINIKKARA PADMANĀBHA. See *Kainikkara Padmanābha Pillai.*
- PILLAI, KĀRŪR NĪLAKANṬHA. See *Kārūr Nīlakanṭha Pillai.*
- PILLAI, KUNCHU. See *Kunchu Pillai.*



- PILLAI, KUTṬANĀḌ RĀMAKṚISHṆA. See *Rāmakṛishṇa Pillai, Kuṭṭanāḍ*.
- PILLAI, KUTTIPPUZHA KṚISHṆA. See *Kuttippuzha Kṛishṇa Pillai*.
- PILLAI, M.G. KEŚAVA. See *Keśava Pillai, M.G.*
- PILLAI, M.P. NĀRĀYAṆA. See *Nārāyaṇa Pillai, M.P.*
- PILLAI, MALAYESIA RĀMAKṚISHṆA. See *Malayesiā Rāmakṛishṇa Pillai*.
- PILLAI, MEKKOLLA PARAMEŚVARAM. See *Mekkolla Parameśvaram Pillai*.
- PILLAI, N. KṚISHṆA. See *Kṛishṇa Pillai, N.*
- PILLAI, N.N. (1918- ). Dramatist, whose several dramas have been successful. He is the author of experimental plays and the owner of a drama troupe in which he and the members of his family are important participants. Influenced by Harold Pinter and George Bernard Shaw, his chief plays are: *Wine Glass* (1967) and *Marāṇanṛittam* (Dance of Death; 1967; q.v.); the latter is sometimes described an Absurdist play. His other plays are *Kāpālika* (1971), *Bhāva-thrayam*, *Dynamite* (1976) and *Flashback* (1980). In 1982 appeared his plays: *N.O.C.*, *Climax* and *Mūnnu Divyābhūta-nātakangal* (Three Plays of Divine Mystery). He also authored *Nāṭaka Darpaṇam* (Mirror of Drama; 1971). His autobiography has been pub. in 1982.
- PILLAI, N.R. GOPINĀTHA. See *Gopinātha Pillai, N.R.*
- PILLAI, N. RAMAN. See *Raman Pillai, N.*
- PILLAI, NALANKAL KṚISHṆA. See *Nalankal Kṛishṇa Pillai*.
- PILLAI, NATHYARUVITṬIL PARAMEŚVARAN. See *Parameśvaran Pillai, Nathyaruviṭṭil*.
- PILLAI, OMCHERY NĀRĀYAṆA. See *Omchery Nārāyaṇa Pillai*.
- PILLAI, P. ANANTAN. See *Anantan Pillai, P.*
- PILLAI, P. DĀMODARAN. See *Dāmodaran Pillai, P.*
- PILLAI, P.K. NĀRĀYAṆA. See *Nārāyaṇa Pillai, P. K.*
- PILLAI, P. NĀṆU. See *Nāṇu Pillai, P.*
- PILLAI, P. SUBBIAH. See *Subbiah Pillai P.*
- PILLAI, P. ŚRĪDHARAṆA. See *Śrīdharāṇa Pillai, P.* "*Sīārāman*".
- PILLAI, P.V. VELAYUDHAN. See *Velayudhan Pillai, P.V.*
- PILLAI, PANNISSERI NANU. See *Pannisseri Nanu Pillai*.
- PILLAI, PARUR GOPĀLA. See *Parur Gopāla Pillai*.
- PILLAI, R. EASWARA. See *Easwara Pillai, R.*
- PILLAI, R.P. SETHU. See *Sethu Pillai, R.P.*
- PILLAI, S. KUNJUKṚISHṆA. See *Kunjukṛishṇa Pillai, S.*
- PILLAI, ŚRĪKANTEŚWARAM G. PADMANĀBHA. See *Śrīkanteśwaram G. Padmanābha Pillai*.
- PILLAI, SURANĀ KUNJAN. See *Suranā Kunjan Pillai*.
- PILLAI, T.K. VELLU. See *Hemalatā*.



PILLAI, T. RĀMALINGAM. See *Rāmalin-gam Pillai, T.*

PILLAI, TIRUVATTAR NĀRĀYAṆA. See *Tiruvattar Nārāyaṇa Pillai.*

PILLAI, V. NĪLAKAṆṬHA. See *Nīla-kaṇṭha Pillai, V.*

PILLAI, V.R. PARAMEŚVARAN. See *Parameśvaran Pillai, V.R.*

PILLAI, VAYALA VĀSUDEVAN. See *Vayala Vāsudevan Pillai.*

PINĠALĀ (The Story of Piṅgalā). Khaṇḍa-kāvya (1929) composed by Ullūr Parameśvara Iyer (q.v.).

Conceived more or less on the pattern of Vallathol's *Magdalana Mariyam* (q.v.), it tells the tale of the conversion of a courtesan of Mithilā from her profession to a devotee of Rāma. It is a fairly long poem.

PISHĀRODY, ĀṬṬUR KRISHNA. See *Āṭṭur Krishna Pishārody.*

PISHĀRODY, CHERUKĀD GOVINDA. See *Cherukād Govinda Pishārody.*

PISHAROTI, K.P. NĀRĀYAṆA. See *Nārāyaṇa Pisharoti, K.P.*

PISHAROTI, N.N. Modern writer, who has a number of novels and short stories to his credit. He studies the impact of social change on human bonds.

PISHAROTI, RĀGHAVA. See *Rāghava Pisharoti.*

PITĀMAHAN. See *V.K.N.*

PODUVĀL, ĀMBĀḌI NĀRĀYAṆA. See *Āmbāḍi Nārāyaṇa Poduvāl.*

PONJIKKARA RĀFI (1924- ). Fiction writer, who has contributed to Malayalam

a Proustian type of novel. His chief novel *Svargadūtam* (Messenger of Heaven; 1958) adopts the stream-of-consciousness technique. It holds a mirror up to the working of the mind of a young boy. The novel showed the way to many a novel written in Malayalam. He has also several collections of short stories to his credit. In his stories, he pictures middleclass Christian family life.

PONKUNNAM DĀMODARAN. Modern poet, who is known for his revolutionary poems, revealing pain and anger.

PONKUNNAM SYED MOHAMMAD. Modern poet, who is noted for his poems including a *Mahākāvya*, *Māhammadam*.

PONKUNNAM VARKEY (1910- ). Writer, who was a school master and later Chairman of the Kerala Sahitya Akademi. Story writer and a dramatist, his chief works are: *Vikāra Sadanam* (The Mansion of Emotions), *Aṇiyara* (Behind the Scene; 1945), *Antithiri* (The Evening Lamp), *Nivedanam* (Supplication), *Āramam* (The Garden), *Ezhakal* (The Poor and the Lowly; 1947), *Poṭṭiya Izhakal* (Broken Threads; 1949) (all collections of short stories), *Jetākual* (The Winners; a political drama; 1946), *Vali Turannu* (A Path is Opened; 1956), *Viśarikku Kāṭṭu Ventā* (The Fan Needs No Breeze; 1958), *Premaviplavan* (Revolutionary Love), *Pūjā* and *Kathir Kanakkili* (The Bird which has not seen an Ear of Corn). In his stories, he delights in exposing the underhand doings of society; his chief targets being the priests, the landlords and all those who hold the reins of power. In all, he has 18 short story collections and has compiled his select stories in two volumes. His chief short stories are: "Anthoni Niyum Achchanāyōṭa" (Anthony, You Too Have Become Priest?), "Oru Piśāchukūṭi" (One More Devil), "Sabdikkuna Kalappa" (The Plough That



Speaks" "Itivanti" (The Battering Van), etc. He has brought out 14 dramas, while *Tirumulkāzh Cha* and *Nīrāvi* are *Gadya-kāvyas*. He has also written his autobiography (1961) and a collection of his sketches (*Tūlikā-Chitraṅgal*; 1948). In his plays, there is the lusty landlord trying to seduce the worker's sister and wife and there is the inevitable organization of the working class.

**POTHERI KUNJAMPU.** Writer, who is known for his novel, *Sarasvatī Vijayam* (Victory of Sarasvatī; 1892), which shows how an ostracized Brahmin girl achieves success through education and how a casteless boy emerges in society by dint of his effort. The author campaigned for a mass conversion of the depressed groups to Christianity since he believed that this was the only way they could get facilities for education and self-improvement. His campaign failed as a social programme and he himself remained a Hindu, but his ideas found flesh and blood in his novel. The *Sarasvatī Vijayam* is the first Malayalam novel to deal with the problems of the socially depressed classes, to one of which the author himself belonged. A Pulaya boy, who was humming lines from an old poem which said that God resided in every human being, is heard by the Nambudiri landlord whose serf he is. The boy is thrashed. Next day he is not to be found and the rumour spreads that he has been killed. Frightened by police action, the Nambudiri runs away to Banaras. Years later, he is apprehended and brought for trial before a judge in Tellichery, who acquits him on the grounds that the evidence is insufficient. This Judge is actually the Pulaya boy who had run away, had converted himself to Christianity and worked his way up. A parallel episodic stream in the novel traces the story of Subhadra, the daughter of the

Nambudiri. On a false scandal that Subhadra was involved in an illicit love affair, she is driven out of the house. Subhadra is befriended by a missionary and is able to work for way up and become a teacher in a mission school.

**POTTEKKATT, D.M.** Writer, who has written short stories dealing with progressive ideas. His novel *Raṅgapuja* (1964) deals with the conflict between the proletarian and middle class leaderships of the Independence struggle.

**POTTEKKATT, S.K.** (1913-82). Writer, who was born in Calicut, where he was also educated. He ran the magazine "Svatantra Bhāratam" for a brief period and was editor of the weekly "Prapañcham" for some time. He was a Member of Parliament from 1962 to 1967. Pottēkkāṭṭ was inspired by Marxist ideals but he never advocated the Marxist solution for the social problems of Kerala. He sympathized with the depressed classes and the poor and strongly pleaded for their uplift. He was also greatly moved by the communal riots that broke out in the wake of India's partition.

His chief works are: *Nāṭam Premam* (Country Romance; 1954; on exposing the villainy and lust of the rich, who exploited the innocent village girls), *Prema Śikshā* (The Punishment of Love), *Mūṭupaṭam* (The Veil; 1955; on Hindu Muslim riots), *Visha Kanyaka* (The Venomous Maiden, 1958; q.v.), *Teruvinte Kathā* (Story of the Street; 1963) and *Oru Deśattinḍe Kathā* (The Story of A Village; 1972; q.v.), which earned the Jñānapitha Award for 1981. His short story collections are: *Rājamalli* (Caesalpinia Flowers; 1944), *Niśāgandhi* (Blossoms of the Night, 1945), *Maṇimalika* (The Jewelled Mansion; 1946), *Padmarāgam* (The Gem; 1947) and *Raṅgamaṇḍapam* (The



Stage; 1948). The number of his short story collections is over 22. His chief stories are: "Strī" (Woman), "Vidhi" (Fate), "Puḷḷimān" (Spotted Deer) "Sandarśanam" (Visit), "Niśāgandhi" (Night Queen), "Bhrāntan Nāy" (Mad Dog), "Veśyayute Katt" (The Letter of a Prostitute), "Antakaṇṭe Toṭṭi" (The Goad of Yama), "Ātithēyan" (The Host), "Tiruvātira" (Ardra), Kaṭhāri (The Danger), "Puḷavakkil" (On the River Bank) and "Timepicinte Kathā" (The Story of a Timepiece). Attracted by the infinite variety of human character, the mystery of this world is his inspiration. A keen observer of people, he is adept at writing witty dialogues with a rustic sense of humour, and has a poet's imagination.

He has travelled extensively in India, Europe, Asia and Africa and is the author of some 16 travelogues. His travel writings cover about 2,700 pages in all. He can be poetic or informative or sharply critical at will. He is essentially the story-teller turned travel writer. Particularly interesting are his books on the Far East—*Bāli-dvīpa*, *Malaya Nāṭukaḷil* and *Indonesian Diary*.

Of all the writers of Malayalam fiction, Poṭṭekkāṭṭ has the most poetic style. He has also a play, two anthologies of poetry, and a collection of essays to his credit. He has written his autobiography entitled *Enṭe Vaḷiyampalam* (My Inn; 1975).

POTṬEKKĀṬ, SUKUMĀRAN. See *Sukumāran Pottekkat*.

POTTI, C.S. SUBRAMANIAN. See *Subramanian Potti, C.S.*

PRABODHACHANDRAN NĀYAR, V.R. (1938- ). Educated at Kerala and London Universities, he is the author of *Malayalam—A Linguistic Description* (Trivandrum, 1973), *Malayalam Verbal Forms*, *A Phonetic*

*and Phonological Study, Supported by Experimental Findings* (Trivandrum, 1972) and *Svaṇavijñānam* (on phonetics; 1980). He is Professor of Linguistics, University of Kerala, Trivandrum. He won Kerala Sāhitya Akademi award for *Svaṇavijñāna* in 1982.

PRAKĀŚAM, K. Modern Writer, who is author of a complete prose translation of the *Mahābhārata*.

PRAKĀŚĀNANDA, SVAMI. Modern writer, who is the author of a commentary on the *Bhagavadgītā*.

PRARODANAM. Elegy, composed by Kumaran Āśān (q.v.) in 1919, on the death of the poet's literary preceptor, A.R. Rāja Rāja Varmā. A philosophical poem, it was influenced by Tennyson's *In Memoriam* but Āśān's philosophy is essentially Indian.

PRASĀD, K.R. Writer, who is known for his short story collection *Baddu* (1977).

PRASĀD, NARENDRA. See *Narendra Prasād*.

PRATIBHĀ SAṄGAMAM. A collection of short stories, ed. by C.H. Haridās, pub. in 1985. It is an anthology of 33 stories, all the stories by young men of promise.

PRATIMĀ. See *Rāmakṛishṇa Pillai, K.*

PRATIPHALAM (Reward). Novelette (1949) by Takazhi Śivaśāṅkara Pillai (q.v.).

Remarkable for its candid treatment of themes long held taboo in literature and the refutation of traditional morality, the work, when published, created a stir in orthodox circles.

PRAVITTĀNAM DEVASSIA. Modern poet, who is noted for his *Mahākāvya: Israel Varmāśam*.



PREMANĀTH, VETTIYAR. See *Vettayar Premnātha*.

PULAKKAD ACHUTA VARIER (1920-). Writer, who is noted for his critical studies. He has also some dramas to his credit.

PULLELIKKUNCHU (Kunchu of Pulleli). Prose work (1882) by Archdeacon Koshy, which is considered an early novel. It is, however, a dialogue between an evangelist and Hindu on the superior merits of Christianity.

PULIMĀNA PARAMESVARAN PILLAI (1893-1949). Writer, who has several collections of stories (e.g., *Kāmuki*; 1945) to his credit. He has also written an 'expressionist' play *Samatvavādī* (The Socialist), but it is the only experiment in the field.

PULINKUNNU ANTONY. Author of *Saṅkramaṇa* (Transition; 1982), a novel.

PUNALUR BALAN. Poet, whose poems reveal his awareness of the loss of contemporary values but still cling to hope in the birth of a new order. His collections of poems include *Mṛita Sañjivini* (1975-76), *Kottayile Pattu*, etc.

PŪNAM NAMBŪDIRI (fl. c. 1500). Poet, who wrote in the *Maṇipravāla* style and was the author of several *champūs* including *Bhārata Champū* (q.v.), but his masterpiece is *Rāmāyaṇa Champū* (q.v.). The language of the *Rāmāyaṇa Champū* rises occasionally to great heights by virtue of pleasant combinations of Sanskrit and Malayalam words. Pūnam was a court poet of Zamorin of Calicut and he belonged to Koothuparambu village in Tellicherry (North Kerala). Though the most outstanding writer of his time, he was called a half poet (*arakkavi*) because he preferred to write in his mother-tongue rather than in Sanskrit.

PUNARKOTTU SVARŪPAM. Historical novel (1928) by K.M. Panikker (q.v.), dealing with remarkable fidelity an epoch in the history of Kerala.

PUNATTIL KUNJABDULLĀ (1941- ). Writer, whose *Smāraka Śilākal* (Memorial Stones; 1977) narrates the story of a powerful Muslim lord Pūkkoya Thaṅgal, whose character is an admixture of lust, violence and charity, three passions of the human heart nurtured by feudalism. As Thaṅgal is killed, the feudal set-up degenerates into despotism, which necessitates a revolution in the society. It is a modernist novel with a new sensibility. He has also authored a number of short stories, the chief ones being "Arumpōkāṭṭa Vali" (The Untrodden Path) and "Ākāśattinte Marupuram" (The Other Side of the Sky). His short story collection appeared in 1977. All of his stories in a collected form have appeared in 1980. In 1981, appeared *Minikkāthakaḷ* (Mini Stories), while in 1984 was pub. *Kalifa*, a longer story. His novel *Kanyavanangal* (1986) on depicting life in the Gulf countries won a good acclamation.

PUNJA, PATTOTMOGAR R. RANGANATHA (b. 1892). Author of *India's Legacy, the World's Heritage. Vol. I, Dravidian* (Mangalore, 1962).

PUNNASSERI NĪLAKAṆṬHA ŚARMĀ (1858-1934). Scholar, who spent his lifetime in writing commentaries on old Sanskrit treatises on Ayurveda, etc.

PUNNEN, T.I. Modern writer, who has authored two volumes in English and Malayalam on the Kerala freedom struggle.

PŪNTĀNAM NAMBŪDIRI (1547-1640). Poet, who, apart from *Ezhuthachchan* (q.v.), is another representative of the age



of devotional and didactic poetry. It is said that when his only child died of accident, he renounced the world and became a recluse, saying that when Kṛishṇa as child sports in his heart, he need not have any children of his own. His works are: *Bhāshā Karṇāmṛitam* (a *stotra*, composed in quatrains), *Jñāna Pāna* (Song of Supreme Knowledge, in which the poet meditates at length on the destiny of man, on the illusory nature of the universe and on the *līlā* of the Supreme Being; the poem was inspired by the death of the poet's child and is considered his masterpiece), *Kumāra-haraṇam Pāna* (on the purāṇic episode about the recovery of a Brahmin's lost children from Vaiṣṇava by Arjuna and Kṛishṇa) and *Santānagopālam* (meant to manifest Kṛishṇa's condescension towards his devotees).

Both in quantity and quality, his contribution is not comparable to that of Ezhuthachchhan, but the sheer candour and mellifluousness of his works have gained for him an abiding place in the Malayalam literature. The reading of his poems gives the reader the experience of a dip in sacred waters.

**PŪNTOTTATTU ACHAN NAMBŪDIRI**, Sr. (1821-65). Poet, whose original name was Dāmodaran Nambūdiri. His chief works are: *Ambarisha Charitam* (poem) and *Kathakalis: Kālakeya Vadham*, *Syaman-takam*, etc. He also composed stray verses. His son, Pūntottattu Mahan Nambūdiri (q.v.) was also a poet.

**PŪNTOTTATTU MAHAN NAMBŪDIRI**, Jr. (1857-1946). Poet, who was son of Pūntottattu Achan Nambūdiri (q.v.), also a poet. His chief works are: *Narakāsura Vadham* (poem), *Laṅśhaṇā Svayamvaram* (*Kathakali*), *Rājasūyam*, *Kuchela Vṛittam* (both in the style of *Thullal*), *Guruvāyūrapura Māhātmyam*, *Sāvitri Charitram* and *Ajāmila*

*Moksham*.

**PURAM, S.L.** (1920- ). Dramatist, who is the author of several social and political plays. His chief dramas are: *Satram* (The Guest House; 1969; on the problems faced by the Kerala's Communist Ministry in 1957), *Agniputri* (The Daughter of Fire; 1969), *Kurachcha Ariyuka Ere Viśvasikkuka* (Know Little, Believe More; 1960) and *Nallavarude Rātri* (The Night of Good Men; 1964). Puram has worked on the theme of the misled woman, at first humiliated and jilted by male guile and cruelty, but finally asserting her dignity.

**PURAMANNOR, T.M.** Modern writer, who is noted for his children's literature.

**PURANANGAL.** See *Sāhityamañjari*

**PŪRAPRABANDHAM.** See *Veṇmaṇi Poets*.

**PURAYANOOR** (fl. 1st half of the 19th cent.). Poet, who rendered the Tenth Canto of the Sanskrit *Bhāgavata* into Malayalam.

**PUTHANTHARA, JOSEPH.** See *Joseph Puthanthara*.

**PUTHENKAVU MATHAN THARKAN.** Modern poet, who has composed several poems including a *Mahākāvya: Divyadīpam*. His other works include *Sankirthanangal*, *Herodov*, *Prasangamala*, etc.

**PUTHEZHATH RĀMAN MENON** (1899-1974). Writer, who is known for his outstanding biography: *Śaktan Tampurān* (1941) on the life of the 18th century eminent ruler of Cochin. He was the first to translate Tagore's short stories and brought out *Stories from Tagore*. In addition to his humorous works, e.g., *Chavattukottā*, his other works are: *Gitāprāntangkil*, *Ente Śabarimala Yātrā*, *Pustaka Parichayam*,



*Sāhitya Sanukkalil* (On the Peaks of Literary Works; 1964), *Araṇi Manuṣhyam* (Who is This Man; 1964), etc. It was at his instance that the Hindi *Rāmācharitamānasa* had been tr. into Malayalam. He also wrote some fine essays on a few "tremendous trifles" like broken glasses and broomsticks.

PUTHŪR, UNNIKṚISHṆAN. See *Unnikṛishṇan Puthūr*.

PUTRA-KĀMESHTĪ KILIPPĀṬṬU. Poem, composed by one of the imitators of the style of Ezhuthachchan (q.v.; fl. 16th cent.). It treats of the *yajña* performed by King

Daśaratha for being blessed with sons.

PUTTIYAKKALA TAMPAN (fl. 18th cent.). Poet, who was patronized by King Kārthika Thirunal of Travancore. He is the author of an *Aṭṭakkathā*, entitled *Kārtavīryarjuna Vijayam*.

PUTUSSERRY RĀMACHANDRAN (1928- ). Modern poet, who sang the songs of revolution in Kerala. His works include *Graminagayikan*, *Avunnatra Uchathil*, *Putiya Kollanum Putiyoralayum*, *Śaktipujā*, etc. He has edited *Kuṇṇaśśa Rāmāyaṇam*.



# R

**RĀDHĀKRISHNAN, C.** (1939- ). Writer, whose chief novels are: *Marīchikā* (The Mirage; showing life as a mirage), *Ellām Māykkunna Kaṭal* (The Sea that Effaces Everything; 1972), *Pula Mutal Pula Vare* (From River to River; 1974), *Thara Nisa, Svapna Paramparā* (Series of Dreams; 1976), *Pullippulikalum Vellinakshatrangalum* (Spotted Leopards and Silvery Stars; 1984) and *Spannamapinikale Nandi* (1986); in the last novel, the novelist depicts some of the maladies affecting vital areas of contemporary social life. Yet his another novel is *Brihadāranyakam* (1986). He has also pub. in 1986 a short story collection.

**RADHĀ KRISHNAN, K.** Modern writer, who is known for his novel *Nahushapurāṇam* (1986), a political novel, identified with an ancient tale.

**RĀDHĀKRISHNAN, PAYIPRA.** See *Payipra Rādhākṛishṇan*.

**RĀDHĀ KRISHNAN VENKIDANGU.** Modern poet, who composes poems with social content.

**RĀDHYUTE KRITĀRTHA.** See *Sāhitya-mañjarī*.

**RĀFI, PONJIKKARA.** See *Ponjikkara Rāfi*.

**RĀGHAVA PISHAROTI** (fl. late 18th cent.). Writer, who rendered the *Vetāla Charitra* from the Sanskrit. He also authored the *Setu-Māhātmyam*, which recalls the Puranic and epic associations of Rāmeshwaram in an extended, leisurely narration.

**RĀGHAVA VARMĀ RĀJA, M.** Son of A.R. Rājarāja Varmā and author of *A.R. Rājarāja Varmā* (3 Pts., 1953, 1961 and 1963), a biography. Written by Rājarāja Varmā's son and his daughter, M. Bhagirathi Amma Thampurān (1894-1964), it is an authentic work.

**RAGHAVAN, M.D.** Author of *Folk Plays and Dances of Kerala* (Trichur, 1947) and "A Ballad of Kerala: Valia Aromer Chekaver" *Indian Antiquary*, 61.

**RĀGHAVAN PILLĀI IDAPPALLI**, (1909-1936). Lyrical poet, who belonged to Idappalli, near Cochin. He was poor, was disappointed, wept through poems and committed suicide at the age of 27, when crossed in love; a poet of great promise.

The productive period of his life was a bare eight years; the poems composed during this were pub. first in periodicals and subsequently collected in *Tushārahāram* (Garland of Dewdrops), *Hridaya Smitam*



(Smile of the Heart) and *Nava Saurabham* (The New Fragrance). The collection *Maṇi-nādam* (The Knell) is posthumous. In the last poem, written on the eve of his suicide, he bids good-bye to the world. The dominant note of his poetry is the despair and disappointment with life. All his works have been collected under the title *Idappalli Kṛitikal*.

He and Changampuzha Kṛishṇa Pillai (q.v.) are considered the pioneers of a new poetry in Malayalam.

RĀGHAVAN PILLAI, K. (1920-87). Writer, who is known for his travelogue *Enṭe London Jivitam* (1956); he spent some years in the London School of Oriental Studies. His other works are: *Malayālap-piravi* (Origin of Malayalam, 1968), *Sārtinte Astitvadarśanam* (The Existentialism of Sartre; 1981) and *Arthattinte Atirttikaḷ* (1983). He got Kerala Sahitya Akademi award for *Malayālappiravi* and *Arthattinte Atirttikaḷ* (The Frontiers of Meaning). He was Professor of Sanskrit and Director, Oriental Research Institute and Manuscripts Library, Kerala University.

RĀJĀ, A.G. Writer, who tr. into Malayalam (1982) Emile Brontë's *Wuthering Heights*.

RĀJĀ, K.K. (1893-1969). Poet, who has a pessimistic strain in him. Contenting himself with sonnets, odes, etc. his collections like *Tulasidāmam* (Chain of Tulasi Blooms) and *Vellithoni* (The Silver Boat) are well-known in modern poetry. The one long poem, he wrote is *Bāshpañjali* (Tear Offering; 1929), which is an elegy on the death of an intimate friend. The sorrow expressed in his poems is tempered by his philosophy. Rājā is among those poets, who have displayed an individuality of their own in poetry.

RĀJĀ, K. KUNJUNNI. See *Kunjunni Rājā*,

K.

RĀJ, L.I. JUSTIN. See *Justin Rāj, L.I.*

RĀJA, M. RĀGHAVA VARMA. See *Rāghava Varmā Rāja, M.*

RĀJAGOPĀLA RĀO, TEKUMALLA. Author of *A Comparative Prosody of the Dravidian Languages* (Madras, 1913).

RĀJAKRISHṆAN, V. Critic, author of *Maunam Thetunna Vakku* (1981), and *Rāgathinke Pūkkal*, collections of critical essays.

RĀJALAKSHMĪ (1930-65). Fiction writer, who committed suicide at an early age of 34 as she felt that people misunderstood her because several of her characters were supposed to have been moulded on her friends and acquaintances. Her complete novel is *Oru Vazhiyum Kure Nizhlukalum* (1958). Her other two novels remained incomplete. She also pub. some short stories.

RĀJA RĀJA VARMA, A.R. (1863-1918). Writer, who was also a well-known scholar and grammarian of Kerala. His grammatical works are: *Kerala Pāṇiniyam* (q.v.), *Maṇidipikā* and *Śabdaśodhani*. He brought out a tr. of Kālidāsa's *Megha Sandeśam* without the 'second-letter-rhyme' and convinced his readers that rhyme is not indispensable to good poetry. Besides preaching the new ideals with missionary zeal, he composed in Malayalam and Sanskrit to exemplify the beauties of the new poetry. The best known among his works in a romantic vein is *Malaya Vilāsam* (Glories of the Malaya Mountains; 1895), a hymn to the glories of the Sahya Ranges. He is considered the initiator of the golden age of romantic poetry in Malayalam. He had among his disciples, Kumāran Āśāṇ (q.v.), who wrote an elegy on his preceptor's death. Rāja Rāja Vermā also tr. *Mālavikāgnimitra*, *Śākuntalam*, *Kumāra Sambhava*, *Svapna-*



*vāsavadattam* and *Chārudatta*, from Sanskrit into Malayalam.

As a literary critic, his introduction and explication of Unṇāyi Vārier's *Nalacharitam* called 'Kantaratarakam' is a comprehensive examination from various angles of this renowned *Kathakali* work. He was also the first to lay down principles of literary criticism. His *Sāhitya Sāhyam* (1911) and *Bhāshā Bhūṣaṇam* (1902) are to this day standard works on principles of literary composition, in poetics as well as in prose, while *Vṛitta Mañjari* is a work on prosody. A Bālakṛiṣṇa Pillai collected Rāja Rāja Varmā's prefatory writings under the title *Rājarājīyam* (4th ed. 1955). His biography under the title: "Kerala Pāṇini" has been written by P. Anantan Pillai. Varmā's son and daughter have also written a massive and well-documented biography of their father.

He has written more than 20 works in Sanskrit, the chief one being *Āṅgla-Sāmrājyam*, dealing with the history of the British period in India. As Rāja Rāja Varmā was a graduate in chemistry, he wrote many essays in Malayalam on chemistry.

**RĀJA RĀJA VARMĀ, M.** (1871-1959). Writer, whose *Priya Vilāpam* (Lament for a Friend; 1903), written in an elegiac vein, is a romantic poem. He has also written essays on serious subjects in a popular style. His *Lokālōkam* (A Survey of the World; 4 Pts.) is a history of the world. He was also the author of many books and essays on different branches of modern science as also on economic theories (*Vihāyasavihāram*, on meteorology (1934), *Arthanirūpaṇam* (1927), *Arthaśāstra Praveśikā* (1929), both on Economics). He wrote equally well on literature as well as on science and humanities.

**RĀJA RĀJA VARMĀ, P.K.** (b. 1907). Popular humorous writer, whose chief works are *Pañchumenavamum Kuñchiyammayum* (5 Pts.), *President Kunchi*, *Kunchiyamayute Chintakala*, *Kashanṭi-Samhāri*, *Gurutvakkeṭu*. He created an unforgettable middle-class couple, Panchu Menon and Kunchi Amma, and portrayed them in various tragicomic situations. He is often compared with the English writer, P.G. Woodhouse.

**RĀJA RĀJAM.** Author of experimental plays, e.g. *Jivitham Pidana Yanthraṅgal* (1978).

**RĀJAM, RĀJA.** See *Rāja Rājam*.

**RĀJAN, ORAVAṆKARĀ.** See *Orvaṇkarā Rājan*.

**RĀJĀNKAṆAM.** Collection of 12 literary essays (1947) by Kuṭṭikṛiṣṇa Mārār (q.v.). In these essays, the critic has made an evaluation of works like *Meghadūta*, *Kumārasambhava*, *Light of Asia*, *Svapnavāsavadattam* and some Malayalam works. The speciality of Mārār as a critic is that he employs Indian traditional methods in the modern context.

**RĀJARATNĀVALIYAM.** *Champū*, composed by Mazhamangalam Nambūdiri (q.v.; fl. 16th cent.). The theme is historical, for the work centres around Rāma Varmā, a Rājā of Cochin (1565-95) and his alleged love for a Vidyādhara, a celestial nymph, Mandāramālā by name. The Rājā's birth, coronation, his bravery and his love affair are described in detail.

**RĀJĀSEKHARAM, S.** Modern writer, who has composed in 1986 *Vailoppillikkavita Samikshā* and *O.N.V. Kavirā*, collections of papers on the two poets Rājāsekharaṇ's *Kavitavelichchattilekku* (1986) in a critical study of recent poetry.



*RĀMACHANDRA VILĀSAM.* See *Azhakathu Padmanābha Kurup.*

*RĀMACHANDRAN, EZHACHERI.* See *Ezhacheri Rāmachandran.*

*RĀMACHANDRAN, KARIMPUZHA.* See *Karimpuzha Rāmachandran.*

*RAMACHANDRAN, PUTUSSERRY.* See *Putusserry Rāmachandran.*

*RĀMACHANDRAN, T. (T.R.).* Modern writer, who has authored a number of short stories, the chief being "Utpatti Vichāram" (Thoughts on the Origin).

*RĀMACHANDRAN NAIR, K. (1930- ).* Writer, who tr. Ibsen's three major plays into Malayalam under the titles *Rājaśilpi*, *Sāgarakanyaka* and *Janaśatru*. His *Rekhā Rūpam* (essay collection) is on criticism, while his research work is *Early Maṇipravālam—A Study* (Trivandrum, 1971). He has ed. *Selected Poems of Mahakavi Ulloor* (1978), and *Selected Poems of Kumāran Āśān* (1985). He also ed. *Vaiśika Tantram*, a 13th century classic, and a volume on Gandhi "Gandhiji and Kerala". Founder-editor of the Research journal "Bhāshāsāhiti", he is at present Professor of Malayalam in the University of Kerala.

*RĀMACHARITAM PĀṬṬU.* A long metrical work on the story of the *Yuddha-kāṇḍa* of the *Rāmāyaṇa*, believed to have been written by an ancient ruler of Travancore some time between the 10th and 13th centuries. It is suggested on the basis of strong evidences that its author was Śrīvīra Rāmavarmā, who ruled in Trivandrum from 1195 to 1208 A.D. The author was presumably interested only in heroic fights and as such he treats of the episodes of the "Yuddha-kāṇḍa" of Vālmīki's *Rāmāyaṇa*. There is, however, by a kind of the flashback techni-

que, a discreet sprinkling of the elements found in the "Kishkindhā" and "Sundara" Kāṇḍas. This work shows signs of strong Tamil influence in respect of words and metres. The author has remained prominent in the history of Malayalam literature by virtue of his pioneering role as an author of *Pāṭṭu*. The work consists of 1814 *Pāṭṭus* (metres) and represents the fusion of Aryan and Dravidian elements.

*RĀMAKATHĀPPĀṬṬU.* Metrical work, composed by Ayyipilli Āśān, who hailed from Ouvvatuthura, near Kovalam, the famous international tourist resort in Kerala. Various scholars date this work between the 14th and 16th centuries.

The *Rāmakathāppāṭṭu*, telling the story of the *Rāmāyaṇa*, reminiscent of Vālmīki and Kambar, is a voluminous work containing 3,169 songs. The narrative style shows that it was written to entertain the common people, for tradition has it that these songs were sung in the Śrī Padmanābhasvāmī Temple. The language is a mixture of Malayalam, Tamil and Sanskrit. Swift and easy flow of words in a great variety of Dravidian folk-metres, is the most important characteristic of this work.

*RĀMAKRISHNA PILLAI, K. "SVADEŚA-BHIMĀNI"* (1878-1916). Journalist, who criticised the corruption of Dewan of Travancore, for which he was banished in 1910 from the State; the story of banishment is written in *Enṭe Naṭukaṭattal* (My Banishment). After banishment, he moved to Malabar and after many vicissitudes in life settled in Cannanore where he died of tuberculosis in 1916. His wife, B. Kalyāṇi Amma (1884-1959), published in 1917 a small volume called *Vyālavāṣṭa Smaraṇakaḷ* (Memories of 12 Years). See *Kalyāṇi Amma, B. Svadeśabhīmāni* ed. many papers, but he is remembered as the celebrated editor



of "Svadeśabhimāni". His articles inspired the writing of political novels in Malayalam. In literary criticism, his productions were mostly reviews of contemporary publications for the columns of his paper. He was often harsh and the flutter, his writings used to create in literary circles, was considerable. He was the first editor to examine the different aspects of journalistic writing in his *Vṛttāntapatra-Pravarttanam* (1914). He authored the biographies of Socrates, Mahatma Gandhi, Benjamin Franklin and Christopher Columbus. He wrote for the first time in Malayalam about Karl Marx. His biography has been written by K. Bhāskara Pillai, under the title: *Svadeśabhimāni*.

**RĀMAKRISHṆA PILLAI, KUTṬANĀD.** Dramatist, whose chief play *Pratimā* (Statue; 1946) shows the crumbling down of a statue—the statue of the despot, before the wrath of the people against the Travancore king. His earlier play was *Taptabāshpam* (Scalding Tears; 1934). Five of his one-act plays are collected in *Kamaṇḍalu*, while *Rāvaṇam* (1959) and *Bharatan* (1955) are his radio-plays. He is one of the pioneers of one-act plays in Malayalam.

**RĀMAKRISHṆAIAH, KORADA.** Author of *Dravidian Cognates* (University of Madras, 1944). It is a comparative dictionary of the Dravidian languages. The words are in Roman and Telugu scripts. His another work is: *Studies in Dravidian Philology* (Madras, 1935).

**RĀMAKRISHṆAN, DEŚAMAṆGALAM.** See *Deśamaṇḍalam Rāmakrishṇan*.

**RĀMAKRISHṆAM, K.V. (1935- ).** Poet, whose poems expose the hollowness and corruption in public life. His works include *Varanda Ganga*, *Valmiki*, etc. His latest collection of poems is *Agnisuddhi* (1986).

**RĀMAKRISHṆAN, KATAMMANIṬṬA.** See *Kaṭammanīṭṭa Rāmakrishṇan*.

**RĀMAKRISHṆAN, MALAYĀṬṬUR.** See *Malayāṭṭur, Rāmakrishṇan*.

**RĀMAKRISHṆAN, T.K.** Modern writer, who in his dramas has dealt with some problems of the present political life.

**RĀMA KURUP.** Author of a satirical play: *Chakki-Chankaram* (q.v.; 1893), which ridicules the theatrical companies and their very poor plays during the last quarter of the 19th century. The play was written four or five years before the author's death. He also wrote a skit, in which he ridiculed poetasters.

**RĀMALINGAM PILLAI, T.** Author of *An English-English-Malayalam Dictionary* (Trivandrum, 2 vols., 1938-56), and *Dictionary of Malayalam Phrases and Idioms* (Trivandrum, 1930-37).

**RĀMANĀTHAN, K.V.** Modern writer, who in his short stories holds in focus the threads of individual destinies instead of trying to present a cross-section of urban life.

**RĀMANĀṬṬAM.** *Aṭṭakkathā*, composed by Koitarakkara Thampurān (q.v.: fl. 17th cent.).

Based largely on the Vālmiki's *Rāmāyaṇa*, the work is divided into eight parts, so that each part could be sufficient for a night's performance. The parts are: *Putrakāmeshtī*, *Sītā-svayamvaram*, *Viśchinnabhishekam*, *Khara-vadham*, *Bāli-vadham*, *Thorama Yuddham*, *Sethubhandanam* and *Yuddham*. These parts are staged even today. This was the earliest model for *Aṭṭakkathā*. The text, though not very laudable, has the distinction of inaugurating a new form of poetry that is associated with visual art.



**RĀMA PĀI, A.** Author of *Bālabhāratam* (1915), an easy version of the *Mahābhārata*, written for children.

**RĀMA PANIKKAR, NIRANAM** (fl. 14th cent.). Poet, who was the most important of the Niranam or Kannaṣṣan poets (see *Mādhava Panikkar and Śaṅkara Panikkar*). The version of the *Rāmāyaṇa* prepared by him has made him an outstanding poet in Malayalam; his *Rāmāyaṇa* is considered as sweet as nectar but the work has not received the popularity it deserves, because of the mixed nature of its language. *Bhāgavatam* (composed in 91 Chaps.), *Śivarātri Mahātmyam* (An Eulogy of Śivarātri) and *Bhāratam* are his other works. *Brahmaṇḍa purāṇam*, a prose work, is also ascribed to him.

The credit for bringing Malayalam literature closer to Sanskrit literature and philosophical thought goes to Rāma Panikkar.

**RĀMAPURATHU VĀRIER** (1703-53). Poet, who was born in a very poor family of Rāmapuram in Mīnāchil taluk of the Travancore area. He was the author of *Kuchelavrittham* (q.v.), a celebrated work on the meeting of Kuchela (Sudāmā) and Kṛishṇa. Another work of Varier, which has been discovered recently is the *Bhāshā-shatpadī*, a tr. of the Sanskrit *Gītāgovindam*.

The circumstances of Varier's life have a direct bearing on the poignancy of his tale. One day, harassed by his indigence, he set out from home in quest of some relief, not knowing from whom or where. Arriving at Vaikom where there is a famous temple of Śiva and learning that Mahārājā Mārtaṇḍa Varmā of Travancore too was there to worship at the shrine, he composed some *ślokas*, eulogizing the ruler and dedicated them to him. When the prince was about to step into the boat to return to

Trivandrum, he noticed Varier on the bank along with other people. The Mahārājā asked Varier to accompany him to Trivandrum. When the boat set out, the prince asked the poet to compose a poem in the *Vaṅchippāṭṭu* metre for the boatmen to sing; *Kuchelavrittham* was thus composed extempore. Whether it was composed extempore or not, it was apt: a poor poet choosing a poor man as his hero. And no wonder, the poem is still sung by boatmen, who play their craft in the vast stretches of Kerala's rivers and backwaters.

The great beauty of *Kuchelavrittham*, which marks it out from all other works, is the extreme sincerity of the poet; the hero is the poet himself, and even as Kuchela saw his benefactor in Kṛishṇa, Varier saw his in the Mahārājā.

Varier has not written much, but what he did has turned out to be an invaluable contribution to Malayalam Literature.

**RĀMARĀJA BAHĀDUR.** Historical novel (1919) by C.V. Raman Pillai (q.v.). Considered as the masterpiece of the author, this work holds a very high place in Malayalam fiction too. The story begins from where *Dharmarāja* (q.v.) is let off, and is thus the last book of a saga on the history of Travancore.

The Mahārājā and his Dewan, Keśava Pillai, ensure the security within the State, but there is the impending invasion of Tippū Sultān of Mysore. Chilambinethu Chandrakkarana, who has unsuccessfully aided Haripanchanans against the royal house (see *Dharmarāja*) flees to Mysore. There he gets the acquaintance of the millionaire Gaṅgā Rāma, becomes a spy in the employ of Tippu Sultān, and returns to Trivandrum in the guise of a jewel merchant, Manicka Gaunden, by name. The feudal chief Perinchakkodan also nurses a grievance against his relation, the Dewan,



for his (the Dewan's) reluctance to persuade his bodyguard Trivikraman to marry his (Perinchakkodan's) daughter. Determined to teach the Dewan a lesson, the feudal chief gathers all his men and money to help Tippu in the projected invasion. The romantic interest of the novel is provided by Trivikraman, the Dewan's protege and Sāvitrī, daughter of the lovers Kesavana Unni and Minākshī, who figure in *Dharmarāja*.

Preparations are afoot to meet the challenge of Tippu Sultan, but the conspirators also get busy. The fortunes of the young lovers—Trivikraman and Sāvitrī—get mixed up with the course of political events, and what is worse, Kesavana Unni begins to suspect his wife, Minākshī, of some kind of a nefarious relationship with the Dewan. Therefore, when the Dewan desires that the young lovers may be united, he turns a deaf ear and decides instead to marry off to one Ajitasimhan, a spy in the service of Tippu, who masquerades as a Kshatriya youth. The first step in Perinchakkodan's programme of revenge was the kidnapping of Sāvitrī; he takes her to Tippu's camp to wreak vengeance on her lover Trivikraman. The story, progressing through many such thrilling episodes, culminates in the defeat of Tippu, the end of Perinchakkodan, the retrieving of Sāvitrī by Chilambinethu Chandrakkan—she is the last female member in his line and indispensable for its perpetuation—and his own heroic end in the Alwaye river in his attempt to save her. The suspicions of Kesavan Unni towards his wife are cleared up and the young people are permitted their long-delayed happiness.

Both from the point of view of plot and characterisation, *Rāmarāja Bahādur* is the best novel of the author.

RĀMASWĀMI IYER, L. VIŚWANĀTHA. Modern scholar, who is known for his research articles, e.g., "Aphaeresis and Sound Displacement in Dravidian", "Dravidian Notes", "Dravidic Sandhi", "Dravidic Studies", "A Few Dravidian Linguistic Perspectives", "The History of Tamil-Malayalam Alveolar Plosive", "The Linguistic History of Certain Dravidian Words", "Problems of Dravidian Linguistics", "A Brief Account of Malayalam Phonetics" (1925), *Evolution of Malayalam Morphology* (Ernakulam, 1936), *Grammar in Līlātilakam* (Trichur, 1944), *Eighteenth Century Malayalam Prose Written by Christians* (1940-41), etc.

RĀMA VARIER, S. Modern short story writer, whose collection of stories: *Bāshprankuran* (The Budding of Tears; 1931) is a fine specimen of romantic fiction.

RĀMA VARMĀ, VAYALĀR. See *Vayalār Rāma Varmā*.

RĀMA VARMĀ KAVI RĀJAN. See *Thirukkural* (Malayalam version).

RĀMAN, PALLATTU. See *Pallattu Rāman*.

RAMAN BHATTĀTIRIPPĀD, V.T. See *Bhaṭṭatirippād, V.T. Raman*.

RAMANKUTṬY MENON. See *Kizhakkeppattu Raman Menon*.

RAMAN MENON, G. Author of *Kuṭṭikalkkāyulla Sanmārgapāṭhaṅga!* (Moral Lessons for Children; 1911).

RAMAN MENON, K. Author of *The V.V. English-Malayalam Dictionary* (4th ed., Quilon, 1955).

RAMAN MENON, T.K. Writer, who has given some biographical material on Kerala



writers. He translated Tulasīdāsa's *Rāma-charitamanasa* into Malayalam.

RAMAN NAIR, A.P. Author of *Sāhitya Paryatanam* (1978), a collection of literary essays and *Sāhityojālakam* (A Window to Literature; 1982).

RAMAN NAMBISAN, T. (fl. 20th cent.). Novelist and author of *Keraleśvaran* (q.v.; 1929), a historical novel.

RAMAN PILLAI, C.V. (1858-1922). Renowned novelist and dramatist. His historical romances are: *Mārtaṇḍa Varmā* (1891), *Dharmarājā* (1911) and *Rāmarāja Bahādur* (qq.v.); he also wrote a social novel, *Premāmṛitam* (Nectar of Love, which shows the Trivandrum of the author's time, the world of its officials and upper and middle classes). From Travancore history, he obtained the raw materials for his main characters who were valiant Nair chieftains and warriors supporting a benevolent monarchy. The author's comedies are: *Chandramukhi Vilāsam* (1885; q.v.), *Kurupilla Kalari* (1909; q.v.), *Paṇḍatte Pāchan* (q.v.; Good Old Pāchan; 1935) *Kaimallasante Kadassikkai* (Kaimal's Last Stand), *Kuruppinte Tirippu* (Kurup's Subterfuge), *Butler Pappan* (1932), *Doctorkku Kittiya Michan* (The Doctor's Net Gain) and *Tentinamkottu Hariśchandram*. All these plays are comedies of the type of *Kurupilla Kalari* and 'farce' is the term usually applied to these productions. But he was responsible for laying the foundation for sound histrionic traditions. He was an actor also.

Raman Pillai did not write any serious play, but he permitted the dramatisation of his famous historical romances and a social novel: *Mārtaṇḍa Varmā*, *Dharmarāja*, *Rāmarāja Bahādur* and *Premāmṛitam*. *Videśiya Medhāvitvam* is a collection of his essays (1916).

Raman Pillai is regarded as the Sir Walter Scott of Malayalam and indeed his contribution to the development of Malayalam prose is enormous.

RAMAN PILLAI, N. Commentator, who along with P. K. Nārāyaṇa Pillai, has written commentaries on 10 Upanishads.

RAMAṆAN. Pastoral elegy, composed by Changampuzha Kṛishṇa Pillai (q.v.) around 1936.

The subject of this elegy is his friend and young poet, Rāghavan Pilla (q.v.), who is poor, while his beloved belongs to a prosperous family. As the social system does not allow their union, Rāghavan Pilla commits suicide. The poet expresses his deep sorrow and in a rebellious tone attacks the ills of the society. The poem became extremely popular and ran into several quick editions.

RĀMAŚVAMEDHAM KILIPPĀṬṬU. Work composed by one of the imitators of the style of Ezhuthachchhan (q.v.; fl. 16th cent.). It treats of the *Āśvamedha*, performed by Rāma, the hero of the *Rāmāyaṇa*.

RĀMĀYANA CHAMPŪ. A very voluminous poem, covering the entire story of the *Rāmāyaṇa*, from the birth of Rāvaṇa up to Rāma's ascension to heaven. The whole story is conceived in 20 episodes as each episode is treated in a separate *prabandha*. The poem has 2,000 stanzas, nearly 100 prose pieces and 32 *daṇḍaka* passages. In some places there are stanzas bodily transplanted from other works without any change, which might be later additions by others. There are plenty of descriptions, strings of poetic images, and other poetic embellishments. Yet the poet creates a Kerala atmosphere and humorously criticizes the social abuses of his times. The work is the *magnum opus* of Pūnam



Numbūdiri (fl. c. 1500; q.v.).

*RĀMĀYAṆAM*. See *Ezhuthachchhan*.

*RĀMĀYAṆA*. See *Rāma Panikkar, Vallathol*.

*RĀMĀYAṆAM*. A Malayalam version in prose of the Sanskrit original, which was composed perhaps in the 15th cent.; its author is unknown.

*RĀMĀYAṆAM KILIPPĀṬṬU*. A Malayalam version of Vālmiki's *Rāmāyaṇa* (q.v.), composed by Koṭṭayam Vira Kerala Varmā, who came to South Kerala in the 17th cent. to help Umayamma Rāvi of Travancore to defeat her enemies but was killed in battle in Trivandrum. In poetical quality, it nears *Ezhuthachchhan's Rāmāyaṇam*. Though this is written in the Kilippāṭṭu form, there is no reference to the bird. The work is also called *Keralavarmā Rāmāyaṇam*. The author of this work also composed two extant *Haṁsapāṭṭus*: *Vairāgya-chandrodayam* and *Bhishmopadeśam* (based upon the *Bhishma-parva* of the *Mahābhārata*).

RAMESAN NAIR, S. Modern poet, who tr. the Tamil classic *Śilappatikāram* into Malayalam in 1978. He has also a number of poetry collections to his credit. *Sūrya Hṛdaya* (1985) is a collection of poems written in the traditional style having an overtone of spiritualism.

RAMUNNI, KALLADI TAYYAN. Author of *Colloquial Phrases and Short and Easy Dialogues in English and Malayalam* (Mangalore, 1899, 3rd ed. 1917), *Malayalam and English Vocabulary* (2nd ed., 1910; 7th ed. 1951), *A Vocabulary, Malayalam and English* (rev. by F.F. Lemerie) and *Malayalam and English Vocabulary*.

RANḍIPANGAZHI (Two Measures of Paddy). Novel (1948) by Takazhi Śiva-

śaṅkara Pillai (q.v.).

This work deals with the untouchable Pulayas, who toil in the rice fields of Kuttanad, the granary of Travancore.

Koran is an obedient worker, but he would not have his master rape his wife. He murders his master and is sent to prison. Koran hands over his wife to the care of one of her earlier lovers, but the latter respects her chastity and returns her to Koran on his release from jail.

The novel has been tr. into many Indian languages by the Sahitya Akademi and has also been filmed in Malayalam.

RANGASWAMI ROW, P.S. Author of *The Linguistics Self-Instructor* (Madras, 1900). The vocabularies are in Tamil, Telugu, Kannada, Malayalam, Marathi and English.

RANĠAM, KAVITHĀ. See *Kavithā Raṅgam*.

RAO, G. SAMBASIVA. Author of *A Study of Dravidian Noun Formatives* (doctoral dissertation, Cornell University).

RĀO, SIR T. MĀDHAVA. See *Mādhava Rāo, Sir T.*

RAPHI, SABINA. See *Sabina Raphi*.

RATNAMMA, M.D. Novelist; his works include *Kovalam*, *Kurutha Paksham*, *Karim-padama*, etc.

RĀVAṆA VIJAYAM. See *Killmanūra Vidwan Koyi Thampurana*.

RAVI VARMA, L.A. Author of a commentary on the *Bhagavadgītā*. He also wrote a series of books on health and child care. Author of 'Aryadravida Bhashakalūṭe Parasparabandham'.

RENOU, LOUIS. Celebrated French Indologist and author of *The Dravidian Literature*



(from *Indian Literature*, translated from the French by Patrick Evans. New York, 1964). Originally *Les Litteratures de L'Inde* was pub. in 1951.

RITUMATI. See *Bhattatiri, M.P.*

ROBECCA JOSEPH. Author of *The Israel We Saw* (1982), a travelogue.

RONKEL, PHILLIPUS SAMUEL VAN (b. 1870). Dutch Indologist, who wrote an article "Dravidische Volksnamen op Sumatra" in 1918.

ROW, P.S. RANGASWAMI. See *Ranga-*

*swami Row, P.S.*

ROY, C.J. Author of *Puthiya Mukhaṅgal* (1978), a collection of essays and *Bhāṣā-darśanam* (The Philosophy of Language; 1982).

RUKMIṆI-SVAYAMVARAM. See *Asvati Thirunal*.

RUKMIṆI-SVAYAMVARAM. A fair-sized *Champū* of the 15th cent., but whose authorship is unknown. The work treats of the marriage of Rukmiṇi with Kṛishṇa; the speciality of this *Champū* is that it does not contain a single Sanskrit *Śloka*.



# S

**SABINA RAPHI.** Author of *Chavittu Nāṭakam* (1964), a critical work on drama.

**SACHCHIDĀNANDAN, K.** Modern poet and political activist, whose *Ātmagītā* (Song of the Soul) represents a state of inertia and anguish leading towards suicide and death. He has pub. a volume of his poems entitled *Venalmazha* (Rain in the Summer; 1982). His work on literary criticism is *Kavitāyum Janatāyum* (Poetry and the People; 1982). He is a neo-Marxist and seeks to discover Marx's humanism.

**SADĀNANDAN, M.P.** Writer, who has tr. into Malayalam (1982) Walter Scott's novel *Ivanhoe*.

**SĀHITYA KAUTUKAM.** See G. Śaṅkara Kurup.

**SĀHITYAKUŚALAN**                      ŚESHAGIRI PRABHU. See *Turavūr Madhava Pai*.

**SĀHITYAMAÑJARI** (Florilegium of Literature). A collection of short poems, composed by Vallathol Nārāyaṇa Menon. The first issue of this collection was issued in 1916; in all eleven such collections have been published. The first poem was composed in 1903 and the last in 1957; thus the 11

parts represent the creative record of over 50 years.

The chief poems of *Sāhityamañjarī* are: *Mātrivandanam*, *Māṭribhūmiyodu*, *Vīra Patni*, etc. *Mātrivandanam* (Salutations to the Motherland) is a hymn to Kerala and is a testament to the poet's all-absorbing patriotism: the poem proved to be a beginning of a new school of poetry. *Māṭribhūmiyodu* (Ode to the Motherland) eulogises India's rich heritage. *Vīra Patni* (The Brave Wife) is a tale of a simple woman of mediaeval Kerala, who inspires her husband to go to the battle. The other poems like *Oru Kirathalayana* (A Torn Pillow) and *Oru Aripṛavu* (A Dove) are composed on subjects which were uncommon those days. *Oru Chitram* (A Portrait) depicts Kṛishṇa holding a vessel and leaning against his foster-mother Yaśodā as she sits milking the cow. *Satya Gāhā* (Ode to Truth) shows Truth as the presiding deity of the phenomenal and non-phenomenal manifestations of that Supreme Principle. *Purāṇaṅgal* (Puranas) is primarily a hymn to the ancient seers of India and the wonderful literature they have bequeathed to the country. *Bhaktiyim Vibhaktiyum* (Devotion and Grammar) depicts not mere devotion,



but a bliss born of the contemplation of beauty. *Rādhayute Kritārtha* (Rādhā's Contentment) is a sentimental love story; a young man from town falls in love with an innocent peasant girl, but when once he leaves the village, he forgets her and marries another of his status; the devoted girl now writes to tell him that she is thankful for the condescension he had shown in loving her and wished him well with all her heart. *Ente Gurunāthan* (My Master) is an ecstatic hymn in praise of Gandhi and is one of the most popular poems in Malayalam. *Kilikkonchal* (A Parrot's Lispings) depicts as five-year old Sītā playing in Mithilā: two parrots arrive from the hermitage of Vālmiki and sing the tale of the Rāmāyaṇa as composed by the sage. When Sītā hears Rāma's marriage with her, she rushes to her mother to explain the meaning of marriage; unconvinced, Sītā declares that if she were to marry anyone, it should be her mother. The *Kṛishṇa Parunthu* (The Kite) is to him the symbol of spirit. There are also many poems which convey the tragic aspects of life, like *Unnanilla Udukanilla* (Nothing to Eat, Nothing to Wear), *Odukkatha Kurippu* (The Last Note), *Parikshayil Jayichu* (Success in the Trial), *Tukku-marathilum* (Even on the Gallows) and *Bhārātastrīkal tan Bhāvaśuddhi* (The Chaste Dignity of Indian Womanhood).

The other national poems are: *Chakra Gāthā* (Song of the Spinning Wheel) and *Khadi Vasanangal Kaikkolvin Evarum* (Accept Ye All Khadi Clothes). *Toni Yātrā* (A Travel by Boat), pub. in 1920, describes how an untouchable and illiterate boatman requests the poet, a caste Hindu, for permission to recite from the Rāmāyaṇa; the poem condemns those who seek to perpetuate such evils as untouchability. In *Suddharil Suddhan* (A Simpleton Among Simpletons), is ridiculed an old man who

would rather have his house reduced to ashes than permit an untouchable draw water from the near by well to put out the flames. *Karmabhūmiyute Pinchukal* (The Tender Feet of the Motherland) is a good instance of fusing the old with the new over issues like the freedom struggle. *Katteliyute Kathu* (Letter From a Wild Rat) is an epistle written by Śivāji from his hide-out to Jayasīmha, who is deputed by Aurangzeb to quell the Mahārāshṭra power. *Malayalathinte Tala* (The Head of Malayalam) depicts Śaṅkarāchārya as offering his head to a Kapālīka, who believes that the performance of sacrificial rites with the head of a *sarvajña*, is the way to attain heaven, etc. The economic and class disabilities are presented in the poem *Mappu* (Forgive).

The eleven parts of the *Sāhityamañjari* represent the best of Vallathol.

**SĀHITYA NIKASHAM.** See Nair, M. Rāmuṇṇi "Sanjayan".

**SAKHA RĀMA RĀYAR LAKSHMAṆA RĀYAR.** Author of a biography (1893) of Sir T. Mādhava Rāyar, a respected Dewan of Travancore.

**ŚĀKUNTALAM.** See Kerala Varmā Valia Koyil Tampuran.

**SALITHAMBIKĀ.** Writer, who has pub. a number of short stories.

**SAMUEL, JOHN.** See Samuel John.

**SANDHYĀ.** See G. Śaṅkara Kurup.

**SANĠITAŚĀSTRAM.** Work in prose on musicology, written by an unknown author in the 14th century.

**SAÑJAYAN.** See Nair, M. Rāmuṇṇi "Sañ-jayan".

**ŚAṆKARA KURUP, G. (1901-78).** Cele-



brated poet, who was born in a village near Kaladi, the birth place of Śaṅkarāchārya. After his education in Malayalam and Sanskrit, he started his career as a teacher of Malayalam in schools, but finally rose to the rank of a Professor by dint of his diligence and intellectual ability. He has been a Member of Parliament (Rājya Sabha) for a term besides having been President of such academies like the Kerala Sahitya Parishad, Kerala Sahitya Akademi, etc.

Having started writing poetry since the age of 16, his early poems have been collected in the *Sāhitya Kautukam*, Pts. 1-4: these poems reveal Kurup not merely imitating Vallathol and Ullūr, but improving upon them in his own way. His later poems are collected in *Sūrya Kānti* (The Sunflower), *Pūjāpushpam* (Flowers for Worship), *Chenkatirukal* (Red Rays), *Italukal* (Petals), *Navātithi* (New Guest), *Ilam Chunḍukaḷ* (Young Lips), *Nimisham* (The Moment), *Otakkuhal* (Flute; 1950, a collection of 60 poems which got him the Jñanapīṭh Award), *Muthukal* (Pearls), *Svāntantryodayam* (Dawn of Freedom), *Olappippi* (The Leaf Pipe; 1958) and *Kāṭṭe Vā Kaṭale Vā* (Come Wind, Come Ocean; 1969). There is another anthology *Pātheyam* (Provender for a Journey; 1961), pub. to coincide with his 60th birthday. This contains 135 poems and is more representative of the varied character of his muse. For his work, *Viśvadarśanam* (The Vision of Universe; 1960), he had received the Kerala Sahitya Akademi Award, while *Śivatāṇḍavan* (The Tāṇḍava Dance of Śiva) was a major poem pub. in 1962. The poetical works pub. in 1964 are *Jivana Saṅgītam* and *Munnu Aruviyum Oru Puzhayum*. Kurup has also tr. into Malayalam *Gītānjali* and *Ekotharasati* (a Sahitya Akademi anthology of 101 poems) of Tagore, *Rubaiyath of Fitzgerald*, *Meghasandēśa* of Kālidāsa and *Madhyama Vyāyoga* of Bhāsa. His *Sandhyā* is a symbolist work. For children, he wrote

a fiction work, *Kathākamutuka* (1950).

Some of his other poems are *Iruṭṭinum-unpu* (Before Darkness; 1935; on Italy's attack on Abyssinia), *Nāle* (Tomorrow; 1936), *Perumtachchan* (Master Carpenter) and *Chandanakkattil* (Sandalwood Cot). In his poems of mysticism and symbolism, Kurup was greatly influenced by Tagore. The mystic, however, soon became a realist and the realist also turned into a symbolist. In later years, his poetry became more intellectual and reflective.

Ideologically, Kurup has been a nationalist and socialist, but essentially he is a humanist. From the days of his worship of beauty down to the present, in all his poems, the dominant note is his love for mankind.

ŚAṅKARA MENON, K.P. Author of a life-story of A. Bālakrishṇa Pillai (1981).

ŚAṅKARA NĀRĀYAṆA, U. Modern writer, who is known for his children's literature.

ŚAṅKARA PANIKKAR, NIRANĀM (fl. 15th cent.). Poet and author of the *Bhārata-mālā*; the poem narrates the story contained in the tenth section of the *Bhāgavata* and is a condensed version of the *Mahābhārata* story. The poem has been told in less than 2,800 lines. As the poet lived for some time at Niraṇam village, he is known as Niraṇam poet; he is also known as a Kaṇṇaśśan poet, from a progenitor called Karunesan. The Niraṇam poets drew the best from the Tamil as well as Sanskrit stream and their language marks a stage of transition in the development of Malayalam as a literary language. See *Niraṇam Kavikaḷ*.

ŚAṅKARA PILLAI, G. (1930- ). Dramatist, who is Founder-Director of Prasādhana Little Theatre and is Director, School of Drama, University of Calicut. His chief



dramas are: *Snehadūtam* (The Messenger of Love), *Vilaṅgum Viṇayam* (The Chain and the Viṇā; 1950), *Pūjamuri, Bandi* (Prisoner; 1967), *Dharmakshetre Kurukshetre* (In the Field of Dharma called Kurukshetra 1968), *Bharatavākyaṁ* (The Final Word), *Karutha Daivathe Thedi, Avataraṇam Bhrāntālayam* (Presented by the Lunatic Asylum; 1976), etc. His *Dharmakshetre Kurukshetre* on the defeated women in the Mahābhārata War, has been written in the epic style. His two plays: *Bandi* and *Avataraṇam Bhrāntālayam* are experimental; in the latter, when the inmates of a lunatic asylum present a play, there are elements of the Brechtian theatre. His one-act plays are *Tavalam* (Shelter; 1981) and his full dramas are *Kaserakali* (Musical Chairs; 1981), *Rappakshikal* (The Night-birds) and *Oru Kuttam Urumpukal* (A Group of Ants; 1984). His drama *Antanum Azhakotanum* (1985) employs new technique. His drama *Anantam Ajñātam* has been produced successfully in 1985, while his drama, *Mudhevitteyyam* has been pub. in 1986. His *Malayala Nāṭaka Charitram* (History of Malayalam Drama; 1980) is a history of Malayalam drama. He also made studies in folk-literature. For children, he has authored three dramas: *Pushpakiriṭam* (Crown of Flowers; 1968), *Gurudakṣiṇā* (Gift to the Guru) and *Maddaḷam* (The Drum; 1963), which are well-conceived and well-written.

ŚAṆKARAN, COIMBATORE RĀMA-SWĀMY (1908- ). Scholar, whose chief works are: "Dravidian Notes" (1940-41, 325-40), "Reconstruction of the Proto-Dravidian Pronouns" (1939), and with Anantaramayyar Chandrasekhar "Middle Dravidian Morphology" (1946, 89 pp.), all pub. in the "Bulletin of the Deccan College Research Institute, Poona", and with S.R. Balasubramaniam "Ancient Dravidian Literature" in *Review of Indological Research in the last 75 years* (Poona, 1967).

ŚAṆKARAN, K.P. (1939- ). Scholar, who has made a notable contribution to literary criticism.

ŚAṆKARAN, TĀYĀṬṬU. See *Tāyāṣṭu Śaṅkaran*.

ŚAṆKARAN EZHUTHACHAN. See *Ezhu-thachan, Śaṅkaran*.

ŚAṆKARAN NAIR, GAUREESAPAT-TAM. Poet, who is known for his poem: *College Kumarante Oru Divasatte Diary* (One Day's Diary of a College Boy; 1964) and a novel *Priyappetta George Thomas* (Dear George Thomas; 1982).

ŚAṆKARAN P. NAMPIAR (1892-1954). Poet and critic, whose chief works are: *Pālāzhimathanam Champū*, *Prasthāna Trayam* (poem), *Suvarṇa Maṇḍalam* (Malayalam version of the poems of Wordsworth, Shelley and Shakespeare, etc.). He was awarded the title of "Kavi Tilak" by the local Mahārājā. He has written a short history of Malayalam Literature.

ŚAṆKŚEPA-VEDĀRTHAM. A religious work in prose by Father Clement, which was composed in 1772. In 1980, D.C. Books have brought out a new edition of the work from Kottayam.

ŚAṆKUNṆI, KOTTĀRATTIL. See *Kottā-rattil Śaṅkunṇi*.

ŚAṆKUNṆY NAIR, M.P. (1917- ). Scholar, who is known for his contribution to literary criticism. *Kāvyaṇūpatti*, *Kalidasanāṭakavimarsam* are some of his works.

ŚAṆKUNṆI, T.R. Author of *Velichantinte Kathā* (The Story of Light; 1976), *Vellāttinte Kathā* (The Story of Water) and *Penisillinte Kathā* (The Story of Penicillin; 1977).

SANOO, M.K. Modern writer, who is known for his contribution to literary criticism,



He ed. a volume of poems of the late Sahodaran Ayyappan, a reformist leader. He wrote the biography of Sri Nārāyaṇa Guru and has pub. several volumes of literary criticism. His writings on different literary topics have been compiled under the title *Anubhūtiyudu Nīrangal* (1986).

SANTHANAM, KASTURRANGA IYENGAR (b. 1895). Author of *An Anthology of Indian Literature* (1969). It contains historical survey of sixteen Indian languages.

SARA JOSEPH. Writer, who is known for her short stories. Her chief collection of stories is *Kuruthakūdasaiṅgaḷ* (1978).

SARA THOMAS. Modern writer, whose novels offer certain valid criticism of the existing social structure. Her chief novels are *Narmadi Pudava* (1978) and *Daivamakkaḷ* (Children of God; 1980).

ŚĀRADĀ, PT. I. An incomplete social novel in Malayalam, written by O. Chandu Menon (q.v.), pub. in 1891.

The author's personality is more impressively seen in this work; the scene is a family feud—a field very familiar to him as a judge. The hot-tempered head of the family, the managers who mislead the members, the greedy lawyers, the associates and middle-men, who aggravate the malady and exploit the situation, are all graphically delineated in the story.

The author died before completing the novel; there have been many attempts to complete the novel and that each author has his own conclusions to present.

The major theme of the novel is the legitimacy of the daughter of an aristocratic Nair lady who had deserted her old Brahmin husband and married a man of her choice.

SARASVATĪ, JÑĀNĀNANDA. See *Jñānānanda Sarasvatī*.

SARASVATĪ AMMA, K. (1919-75). Short story writer. Her chief short story collections are: *Śrījanmam*, *Ponnūmkuṭam*, *Kīzhajīvanakkārī*, etc. An ardent advocate of women's cause, she gives concrete shape to modern concepts regarding the liberation of women, pungently revealing the hypocrisy of women. She has also written a novelette, a drama and a collection of essays. She retired from the Audit Department of the Government of Kerala.

SARASVATĪ VIJAYAM. See *Potheri Kumbampu*.

SARATCHANDRA LĀL. Poet, whose first collection of poems is *Vazhiyil Kudakal Pottimulakkunnu* (Umbrellas Sprout Up Along the Path; 1984).

SARATCHANDRAN, K.P. Author of *Kevalasaundaryam Enna Mithya* (The Myth Known as Pure Beauty; 1980).

ŚARMĀ, HARI. See *Hari Śarmā, A.D.*

ŚARMĀ, PUNNASSERI NĪLAKAṆṬHA. See *Punnasseri Nīlakaṇṭha Śarmā*.

ŚARMĀ, V.S. Modern scholar, who has pub. a study on folk-arts like *tullal*, etc. His research study is *Kunchan Nambiarum Addhekathinte Kriṭhṛkalum* (1978).

SASI, KADAVIL. See *Kadavil Sasi*.

SASI, KĀRŪR. See *Kārūr Sasi*.

ŚAŚIDHARAN, K.P. Author of *Kavitaute Sāphalyam* (The Fulfilment of Poetry; 1982), a work on literary criticism.

ŚĀSTRĪ, AMBALAPPUZHA RĀMA-KRISHṆA. See *Ambalappuzha Rāmakṛishṇa Śāstrī*.

ŚĀSTRĪ, ANANTA NĀRĀYAṆA. See *Ananta Nārāyaṇa Śāstrī, P.S.*



ŚĀSTRĪ, G.S. ŚRĪNIVĀSA. See *Śrīnivāsa Śāstrī, G.S.*

ŚĀSTRĪ, M.R. VELUPILLIAI. See *Velupillai Śāstrī, M.R.*

SATHRUJŌĀN. Author of *Ākāśāthinte Maunam* (1978), a short story collection.

SATYA GĀTHĀ. See *Sāhityamañjarī*.

SCHONER, AUGUST CLEMENS (b. 1872). Foreign Indologist, who authored *Altindisches, eine Namenkundliche Untersuchung* (1927).

SCHRADER, VON F. OTTO (1876-1961). German Indologist and author of *Dravidisch und Uralisch*.

SEBEOK, THOMAS A. Editor in collaboration with others of *Current Trends in Linguistics, V: Linguistics in South Asia* (The Hague: Mouton, 1968?).

ŚEKHARAN, MELETH CHANDRA. See *Meleth Chandra Śekhara*.

SENCI PALANI ANDI, Dr. Author of *Govasūri-Prayogam* (Vaccination; 1864), which is one of the earliest books on modern scientific knowledge.

ŚESHĀDRĪ IYER, P. Author of a commentary on the *Bhagavadgītā*. A great linguist, he himself tr. Marcus Aurelius, Montaigne, Rajaji, Tagore and several others from the original. He was the Director of the Department of Publications, University of Kerala. Books on sociology, anthropology, linguistics, etc. written by experts, were ed. and published.

SESHAGIRI ŚĀSTRĪ, M. Author of *Notes on Aryan and Dravidian Philology, Vol. I.* (Madras, 1884).

SESHA IYENGAR, T.R. Author of *Dravidian India, Vol. I.* (Madras, 1925), with a foreword by C. Rāmalinga Reddy.

SETHU (1941- ). Novelist and short story writer. His chief novels are: *Vanavāsam* (Forest Life; 1976), *Pāṇḍavapuram* (1979), *Tāliyola* (Palmyra Leaves; 1977) and *Trisandhyā* (1985); the last is an unusual story of a man in the garb of a yogi, who returns home after several years. He sits the whole night by the side of his dying mother and disappears in the morning after lighting her funeral pyre. He has also authored a number of short stories, the chief ones being "Muppatu Vaysuḷḷa Oral" (A Thirty-Year Old Man) and "Janāb Kunjimūsā Hāji". His short story collection *Nightmare* appeared in 1977, while another story collection is *Aśvinattile Pūkkal* (The Flowers of Aśvina; 1982). His anthology of short stories appeared in 1984.

SETHUNĀTH, K.G. (1924- ). Writer, who is known for his farces. In his novel 'Paul and Padmini' (1966), he seeks to ignore communal barriers.

SETHU PILLAI, R.P. Editor in collaboration with others of *Dravidian Comparative Vocabulary, Vol. I.* (University of Madras, 1959). It contains a classified list of English words with equivalents in Tamil, Telugu, Malayalam, Kannada and Tulu, both in vernacular and Roman scripts.

SETUMAHĀTMYAM. Devotional poem (16th cent.), composed by Kallekkulangara Rāghava Pisharodi, in six cantos. A profound work, it exhibits deep erudition of the author.

SHANMUGAM, S.V. Author of *Inflectional Increments in Dravidian* (in *Seminar on Comparative Dravidian*, 1968).



**SHORNUR KĀRTHIKEYAN.** Modern critic, whose *Avalokanam* (1986) is an assessment of an academician, made from different angles.

**SIDDHINĀTHĀNANTA, SVĀMI.** Yogi of the Sri Ramakrishna Order who has pub. several books based on Epics and Puranas. His works include *Kunti-Orin Paochanam*, *Adikariyūṭe Adarśapurusham*, *Bharata-Parikramam*, etc.

**SIKEMIER, W.** Editor of *A Polyglot Vocabulary, English, German, Canarese, Tulu and Malayalam* (Mangalore, 1880).

**SIMON, K.V. (1883-1943).** Poet, who is noted for his *Veda Vihāram*, an epic.

**SINGER, MILTON.** Editor along with Bernard S. Cohn of *Structure and Change in Indian Society* (Chicago, 1968).

**ŚISHYANUM MAKANUM** (The Disciple and the Son). Modern *khaṇḍakāvya*, composed by Vallathol Nārāyaṇa Menon (q.v.).

The poem presents a duel between Paraśurāma and Gaṇapati, Śiva's disciple and son respectively. As Gaṇapati is wounded, Pārvatī is offended and she asks Śiva to punish Paraśurāma. Śiva is however, unable to take sides as he would not like to discriminate between a disciple and a son. With the timely intervention of Rādhā and Kṛishṇa, conciliation takes place.

Divesting Pārvatī of all her divine mystery, the poet represents her as a woman.

**SIITAA DEVĪ, ADELTHA P. (b. 1896).** Author of *Indian Language Highway for All: A Broad Seventeen Language Highway Through the Mother Tongues of India, Her Neighbours, Sindh, Burma and Ceylon* (Adyar Library and Research Centre, 1967).

**SĪTĀLAKSHMĪ.** Historical tragedy (1930)

by E.V. Kṛishṇa Pillai (q.v.), which is about a heroine of that name, who belonged to an aristocratic Nair family, one of a group of 8 families exterminated by King Mārtaṇḍa Varmā of Travancore. The author makes his heroine question the sanity and sanctity of the type of absolute power which kings wielded.

**SĪTĀRĀMAN.** See Śrīdhara Pillai, P. "Sītārāman".

**ŚIVADĀS, S.** Modern writer, who is noted for his children's literature.

**ŚIVADĀSA MENON, M.P.** Dramatist, the author of several hilarious comedies.

**ŚIVADĀSAN, C.P.** Modern critic, whose *Bhavavum Bhāshāyum* (1986) deals with the problem of poetic diction, while discussing the interdependence of the form and content of literature.

**ŚIVADĀSAN, M.** Modern scholar, who has pub. a study of *Nalinī* (q.v.).

**ŚIVA KUMĀR, V.P.** Writer, whose short stories reveal criticism of life. His story collections include *Karayogam* (Village Assembly: 1982), *Thiruvithamkūr Kathākal*, etc.

**ŚIVARĀMAMŪRTHI, C.** Author of *Indian Epigraphy and South Indian Scripts* (1948, rev. ed. Madras, 1966).

**ŚIVARĀTRI MAHĀTMYAM KILIPPĀṬṬU.** Poem, attributed to one of the successors of Ezhuthachchhan (q.v.; fl. 16th cent.); it extols Śivarātri festival.

**ŚIVAŚAṆKARA PILLAI, TAKAZHI.** See Takazhi Śivaśaṅkara Pillai.

**ŚIVOLLI NĀRĀYAṆAM NAMBŪDIRI.** See Nambūdiri, Śivolli Nārāyaṇam.

**SKANDAPURĀṆAM KILIPPĀṬṬU.** A



Malayalam version of the Sanskrit *Skandapurāṇa*, attributed to one of the successors of Ezhuthachchhan (q.v.; fl. 16th cent.).

SLATER, GILBERT. Author of *The Dravidian Element in Indian Culture* (London, 1924).

SMĀRAKA ŚILAKAL. See *Punaṭṭil Kunhabdullā*.

SNEHALATĀ. A popular social novel, which was written by Kannan Menon in 1918.

SOPĀNAM. Collection of poems (1959), composed by N. Bālāmaṇi Amma which has won the Sahitya Akademi Award. Divided into three parts, the anthology represents select poems of three decades and is a good specimen of the poetical career of Bālāmaṇi Amma.

SPRING, FREDERIC JAMES. Author of *Outlines of a Grammar of the Malayalam Language as Spoken in the Provinces of North and South Malabar and the Kingdoms of Travancore and Cochin* (Madras, 1839).

SREEDHARAN, PERUMPADAVAM. See *Perumpadavam Sreedharan*.

ŚRĪBUDDHA CHARITAM. Poem, composed by Kumāran Āśān (q.v.) in 1919.

Though the poem was begun as a translation of Sir Edwin Arnold's *Light of Asia*, it is as good as an original work in view of the spontaneity and individuality of the verse.

ŚRĪDEVĪ, K.B. Writer, who is known for her short stories and novels. Her novel *Yagnam* (1977) depicts the life of the Namūdīries. Her chief short story collection is *Kuttittirumeni* (The Young Master; 1980).

ŚRĪDHARA MENON, A. Scholar, who wrote a compact and one-volume history of Kerala (*Kerala Charitram*, 1967), which is

now accepted as a standard textbook for post-graduate students. He also authored a *Cultural History of Kerala* (both of these works are available in English and Malayalam), *Kerala History and its Makers*, edited District Gazetteers of Kerala.

ŚRĪDHARA MENON, M. Modern writer, who is noted for his critical writings.

ŚRĪDHARA MENON, VAILOPILLI. See *Vailoppilli Śrīdhara Menon*.

ŚRĪDHARAN, C.P. Modern writer, who is known for his contribution to literary criticism. He has brought out in 1980 a life of Svāmi Vivekānanda. He has also pub. 'Innatte Sāhitya Kāranmār' a 'Who is Who' of contemporary Malayalam writers.

ŚRĪDHARANPILLAI, P. "SĪTĀRĀMAN". Humorous writer, whose chief works are: *Hāsyalahari*, *Kāṭṭinte Chollu*, *Phalita-Kathakal*, *Kaliyum Kāryavum*, *Hāsyarekhākāḷ*, etc. He is expert in composing parodies.

ŚRĪKANṬHAN NAIR, C.N. (1928-77). Dramatist, who has written social, political and radio plays. His chief dramas are: *Nashṭakachchavaṭam* (Bad Barter; 1975; q.v.), *Elṭile Paṣu* and *Kāli* (pub. posthumously). He has been very successful in presenting mythological characters in the modern setting. Thus his dramas based on the *Rāmāyaṇa* are: *Kānchana Sītā* (The Golden Sītā; 1961), *Laṅkālakshmi* and *Sāketam* (Ayodhyā). *Kāli* (1977) is his symbolic drama. His dramas have been very popular on the stage and he is counted among the prominent modern dramatists. He has also pub. four short story collections.

ŚRĪKANṬHAN NAIR, N. Author of the *Reminiscences of the Past* (1982). The author is a former Member of Parliament.



ŚRIKANTEŚWARAM G. PADMANĀBHA PILLAI (1892-1946). Writer, who is noted for his *Śabdatārāvali* (1923), a Malayalam dictionary which was prepared after 20 years of labour and research. *Dharma Vijayam* and *Pāṇḍava Vijayam*, etc. are the *Kathakalis*. He also wrote several dramas and prose works.

ŚRĪKṚISHṆA CHARITAM MAṆIPRAVĀLAM. Poem of an unknown poet, which was composed in the 18th century. A popular work, it describes the story of Kṛishṇa in 12 cantos in a style called *Maṇipravālam*.

ŚRIKUMĀR, KURIPPUZHA. See *Kurippuzha Śrikumār*.

ŚRĪMAN NAMBŪDIRI. Poet, whose *Sāvitri* (1982) is a poem.

SRINI, THIRUVALLA. See *Thiruvalla Srin*.

ŚRĪNIVĀS, T.R. Modern poet, whose poems reveal his awareness of the loss of contemporary values but still cling to hope in the birth of a new order. His works include *Edavazhikal Kuriśu Chumannavar*, etc.

ŚRĪNIVĀSA ŚĀSTRĪ, G.S. Modern writer, who is the author of a commentary on *Vālmiki Rāmāyaṇam*.

ŚRĪRAMAN, C.V. Writer, whose short story collection: *Kshurasyadhāra* (Razor's Edge; 1984) is one of the best collections pub. in recent times.

ŚRĪRĀṄGAN VIKRAMAN NĀIR. Author of experimental dramas, e.g. *Sūnyam*, *Sūnyam*, *Sūyam* (1978).

SUBBAIYA, K.V. Author of *The Pronouns and Pronominal Terminations of the First Person in Dravidian* (University of Madras,

1919).

SUBBARĀMA PAṬṬAR, P.S. Author of *Pūrṇakathākal* (1922), stories from the epics and Purāṇas, written for children.

SUBBIAH PILLAI, P. Author of *Ellavar-  
kkum Svāgatam* (Welcome, Everyday), *De-  
lhi-Kalamankunnu* (Delhi—the Heights for  
the Stage; both 1980), *Pujyam* (Cipher;  
1981), and *Ammāvan Rājadhāniyil* (Uncle in  
the Capital; 1982), all humorous works.

SUBHADRĀ (fl. 19th cent.). A princess of  
Cochin, who tr. *Yuddha-kāṇḍa* of Vālmiki's  
*Rāmāyaṇa* into Malayalam. The rendering  
is faithful to the original.

SUBHADRĀRJUNAM. See *Tottakkāi  
Ikkavamma*.

SUBRAHMANIAM, ANANTA. See *Ananta  
Subrahmaniam*.

SUBRAMANIAN, M.N. Compiler of *Śās-  
tragranthasūchi* (Bibliography of Science  
Books; 1972), which lists 1,344 books on  
science in Malayalam.

SUBRAMANIAM, P.S. Author of "The  
Gender and Number Categories in Dravi-  
dian" (*Journal of the Annamalai University,  
Humanities*, 1969).

SUBRAMONIAM. VADASERY I. Author  
of "Malayalam, Current Trends in Linguis-  
tics" (pub. in *Linguistics in South Asia*, ed.  
by Thomas A. Sebeok & Others).

SUBRAMANIAN POTTI, C.S. Poet, who  
is known for his *Oru Vilāpam* (An Elegy,  
1903) and translations of Bengali novels  
such as *Durgeśanandini*.

SUDDHARIL SUDDHAN. See *Sāhitya-  
mañjarī*.



SUGATHA KUMRĀĪ (1934- ). Poetess, who is the daughter of poet, Bodheśvaran. Her chief poetical collections are: *Muttuchhippi* (1961), *Svapnabhūmi*, *Pātirāppūkkal*, *Rātri Mazha* (Rains at Night; 1975-76; it earned the Sahitya Akademi award), *Pāvam Mānavahridayam* and *Ampalamaṇikal* (Temple Bells; 1981). Most of her recent poems have a direct bearing on contemporary life. The loss of values, rampant corruption and callous selfishness fill her with righteous indignation and agony. Of late she has been active in giving poetic expression to the havoc wrought by environmental pollution and destruction of forests. In her poem 'Niṅgali Lokathe Entue Ceytu' (What Have You Done to This World?) she relates the story of a mother-bird wailing at the destruction of her nest and young ones. She has ed. "Taliru", a children's magazine.

SUKUMĀR. Author of humorous works, which include *Pothujanam Palavidham*, *Oru Non-gazetted chiri*, etc.

SUKUMĀRA AZHICODE (1926- ). Noted critic. Author of *Āśāṇṭe Sītā-Kāvyam* (Āśān's Sītā; 1954), *Ramaṇum Malayala Kavityum* (Ramanan and Malayalam Poetry; 1956), *Śaṅkara Kurup Vimarśikkappaṭunnu* (Śaṅkara Kurup Subjected to Critical Evaluation; 1962) and *Mahākavi Ullūr* (Sahitya Akademi, New Delhi, 1979). He has also written a critical history of Malayalam literary criticism: *Malayāḷa Sāhitya Vimarśanam* (1981) and *Tattvamasi* (1984; a philosophical treatise based on the Upanishads). Other works include *Purōganaṅga Sāhityavum Māttum* (Calicut, 1954), *Vāyanayūṭe Svargathil* etc. The literary essays, studies, reviews and surveys written by Azhicode have been compiled in 1986 in three volumes: *Malyala Sāhitya Padhanangal*,

*Viśva Sāhitya Padhanangal* and *Khandanavum Mandanavum*.

SUKUMĀRAN, K. (1876-1956). Writer, who has written a number of stories in 8 volumes under the title: *Sukumāra Kathā Mañjarī* (1930-52). He is also the author of many a novel. As an essayist, he has written on trivial subjects, like an owl, a squirrel, etc. In the field of popular science, he wrote books on biology: *Jantu Śāstram* (The Science of Animals, 4 vols., 1923) and *Prāṇī Vamśa Charitram* (4 vols., 1930).

SUKUMĀRAN, M. Writer, whose chief novel *Śeshakriyā* (Obsequies; 1980) is critical of the Marxist ideology, the author had followed till then. His other novels are *Suddha Vāyu* (Fresh Air; 1980) and *Asura Simkīrtanam* (The Chants of the Demon; 1981). He has also authored a number of short stories, the chief one being "Tukkumaraṅga! Nammalkku" (Gallows for Us).

SUKUMĀRAN, TATAPURAM. See *Tatapuram Sukumāran*.

SUKUMĀRAN POTTEKKAT. Writer, who in his *Vyaktimudrākal* (The Stamp of the Individual) has given glimpses of some eminent Indians. His *Asaya Chakravalam* (1978) is a collection of literary essays.

SUMAṅGALA. See *Leelā Nambūdiripād* "Sumaṅga-la".

SUNDARIKALUM SUNDARAMMĀRUM. Social novel (1958) by P.C. Kuṭṭikrishṇan "Urūb" (q.v.), which has won the Sahitya Akademi Award. The author has admitted that the hero of the novel, Viśvam is his own alter ego.

Born an orphan and brought up by the



grace of a schoolmaster, Raman Nair, Viśvam sets out on a journey in search of the end of the world, which leads him first into an abode of wealth and romantic love, then to the coolness of the depth of the sea and finally into a realm of dispassionate acts and selfless love. The metamorphosis of Viśvam from the private self to the universal self is the story of every individual. This novel is also unique in the sense that it traces the individuality of man over a period of three generations and foreshadows such other novels. The novel is a good record of the rural and urban life in Kerala.

**SUPPU MENON.** Poet, who composed *Kāveri-Māhātmyam* (1794), which draws heavily on legendary lore.

**SŪRANAD KUNJAN PILLAI.** See *Kunjan Pillai Sūranad*.

**SURASU.** Author of *Viśvarūpam* (1977), a drama, in which the youngest son, a doctor, kills his father for power and money.

**SURENDRAN, K** (1921- ). Writer, whose novels are: *Tālam* (Rhythm; 1960; on crossed love), *Māyā* (Illusion; 1961; on circumstances leading to the hero's suicide), *Kāttukuraṅgu* (Wild Monkey, 1962; in continuation of *Tālam*), *Śakti* (Power; 1970), *Maranam Durbalam* (Death is Weak; 1972), *Patākā* (The Flag; 1981), etc. Some of his novels have also been filmed. In his novels, he has made a psychological study of his characters. His novels seem to suggest that human life as experienced by each individual is a tussle between the ego and the super ego, between emotions and good sense. His problem dramas: *Bali* (Sacrifice) and *Arakkillam* (Wax House) follow Ibsen's model. He wrote a number of critical works, the chief one being *Noval Svarūpam*, *Tūyalum Changalayam*. He also wrote

biographies of Kumāran Āśān (1963) and Tolstoy (1954). Surendran's autobiography (1986) is a welcome addition to this genre; it also gives a graphic picture of the literary atmosphere which shaped his career as a writer.

**SURPANAKHANKAM.** *Attaprakaram* (instructions for the stage artiste), written in prose by an anonymous author. It is a specimen of early Malayalam prose.

**SŪRYA NĀRĀYAṆAN** (fl. 16th cent.). Poet, who was a disciple of Ezhuthachchhan (q.v.). Like his master, he continued the translation of the Sanskrit works. He also composed devotional prayers (*stotras*) and hymns.

**SUVARTA GRANTHA.** See *Kariyattil Ouseph Malpān*.

**SVADĒŚABHIMĀNI.** See *Rāmakrishṇa Pillai, K*.

**SVĀTI THIRUNĀL** (1824-47). King of Travancore, who was an illustrious contemporary of the saint-composer Tyāgarāja, Śyāma Śāstrī and Dikshitar. He ranks foremost among the composers of Carnatic Music. A scholar, a multi-linguist, a connoisseur of art, an eminent poet and a discerning patron, he has to his credit a wide range of outstanding musical compositions in Malayalam, Sanskrit, Telugu, Kannada and Hindi; all of them dedicated to his family-deity Śrī Padmanābha. His works include *Bhaktimañjari*, *Syānandūrapuravarnanam*, *Sripadmanābha-śatakam* etc. and several musical works. The best musicians and composers of the age, who were all his courtiers and to that select group belonged Irayimman Thampi and Kilimanūr Vidvān Koyi Thampūran (q.v.).



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ŚYĀMALA, P.R. Modern writer, who has several novels to his credit. His works include *Maṇipushpakam*, *Sandhya*, *Śīla*, *Rāgam*, etc.

SYAMANTAKAM. *Champū*, which was composed in the 16th cent., but whose authorship is unknown. The work treats of the stealing of Syamantaka-maṇi.



# T

T.R. Author of *Jassak-kine Kollarute* (Don't Kill Jassak; 1981), a short story collection.

**TAKAZHI ŚIVAŚAÑKARA PILLAI** (1914- ). Well-known novelist born at the village Takazhi in Ālappuzha district. Though a lawyer by profession, he started writing novels in the thirties. His *Raṇḍi-ḍangazhi* (Two Measures of Paddy; 1948; q.v.; tr. into English) was an immediate success. Takazhi was always moved by the plight of the depressed class. His other works are: *Talayodu* (The Skull; 1948; q.v.), *Toṭṭiyūte Makan* (Son of the Scavenger; 1948; q.v.), *Pratiphalom* (Reward; q.v.), *Paṭita Paṇkajam* (Fallen Lotus; q.v.), *Tendivargam* (q.v.), *Chemmin* (Shrimps; 1956; q.v.; tr. into English), *Enippadikal* (Rungs of the Ladder; 1964; q.v.), *Nurayum Patayum* (Foam and Froth; 1970), *Kāyar* (The Coir; 1978; q.v.), *Azhiyakkurukku* (The Knot That Cannot be Untied; 1981) and *Balloons* (1982: all novels), *Changatikal* (Friends; 1944), *Adiyozhukkukal* (Undercurrents; 1945), *Inquilāb* (Revolution; 1951), *Tirenneṭutta Cherukathākaḷ* (1965), *Takazhiyūte Kathākaḷ* (all short story collections) and *Tottilla* (Not Yet Vanquished; 1946), a play.

The best among his novels is *Chemmin*, which won the National Award in 1957. It was later made into a film, which in turn

won the President's Gold Medal and a wide international reputation. Suggestions of a profound truth through apparently trivial incidents is the distinct characteristic of Takazhi's technique in his short stories. He exposed the iniquity and injustice prevailing in all spheres of life and unmasked a hypocritical society. His chief short stories are: "Vellappokkaṭṭil" (In the Floods), "Teṣil-dāruṭe Achchhan" (Tehsildar's Father), etc.

His autobiography *Ente Vakkil Jīvitam* (My life as a Pleader) appeared in 1961.

In 1985, Takazhi received the Jñānapīṭh Award for no particular book, but for his total contribution. Yet the decision mainly centred around Takazhi's great masterpiece, *Kāyar*, a novel with a large canvas. However, his most popular novel is *Chemmin*, which has been tr. into dozen Indian languages and an equal number of non-Indian languages.

**TĀLAM.** See *Surendran, K.*

**TALAYODU** (The Skull). Novel (1949) by Takazhi Śivaśaṅkara Pillai (q.v.), which, while dealing with the class question, features the tragic communist insurrection of Vayalar in Travancore.

**TAMPAN, PUTTIYAKKALA.** See *Puttiyakkala Tampan*.



TAMPI, V. KRISHNA. See *Kṛishṇa Tampi*, V.

TAMPURĀN. See also *Thampurān*.

TAMPURĀN, APPAN. See *Appan Tampurān*.

TAMPURĀN, KERALA VARMA. See *Kerala Vermā Ammaman Tampurān*.

TAMPURĀN, KOḌUNGALLŪR KUNHI-KUTṬAN. See *Koḍungallūr Kunhikutṭan Tampurān*.

TAMPURĀN, KUNH (J) IKUTṬAN. See *Koḍungallūr Kunh(j)ikutṭan Tampurān*.

TAPOVANA SWAMI (1889-1957). Eminent Yogi, who lived in Uttarakāśi. His *Himāgīrivihāram* (Wanderings in the Himalayas; 1942; rev. ed. 1952) describes the serenity of the Himalayan scenery. The book gives expression to poetic and contemplative experience. The original name of the Swami was P. Chippukkuṭṭy Nair.

*TĀRĀHĀRAM* (Garland of Stars). A collection of poems, composed by Ullūr Parameśvara Iyer (1877-1949; q.v.).

It contains such poems as *Periyarinodu* (Ode to the River Periyar; a description in 300 odd lines of the landscape and of the people living on the bank of the river), *Mazhathulli* (Raindrop; description of how a raindrop falls to the earth from the bosom of the skies and unnumbered imageries flow forth from the poet).

The collection indicates that the poet had moved a great distance from the classical tradition.

TARAKAN, K.M. PUTHENKAVU MĀTTAN. See *Māttan Tarakan*, K.M. Puthenkavu.

TARAKAN, KOCHCHIPPAN. See *Kochchippan Tarakan*.

TATTA KANARAN. See *Kanaran, Tatta*.

TATAPURAM SUKUMĀRAN. Modern writer, who is noted for his *Pathu Kavikal* (Ten Poets) and *Pathu Kathākāranmar* (Ten Story Writers), collections of his sketches.

TĀYĀṬṬU ŚĀŅKARAN (b. 1926). Critic, who has made notable contribution to literary criticism. His *Ādhunikatayude Jīrṇa Mukham* (The Decaying Face of Modernism; 1984) is an attack on modern poetry, particularly on Ayyappa Panikkar (q.v.), the architect of modern Malayalam poetry. His other works include *Asan Navothānāthinte Kavi*, *Mānaśikamaya Aṭimattam*, *Parśvavikshanaṇam*, etc.

*TENDIVARGAM* (The Beggar Class). Novel by Takazhi Śivaśāṅkara Pillai (fl. 20th cent.; q.v.), which presents the picture of the people on the lowest rungs of society.

*TEŅKAILA-SANĀDHĪDAYAM*. *Champū*, which was composed in the 15th cent., but whose authorship is unknown. It describes the story of the origin of a temple.

*TERANJETUTA KATHĀKAḶ*. See *Lalitām-bikā Antarjanam*.

*TEVANRUṬE ĀNA* (The Deity's Elephant). Drama of social criticism (1978) by Omcherry Nārāyaṇa Pillai (q.v.). It tells the story of a temple elephant, which has fallen ill. Around this sick animal, which is a symbol of society, the dramatist tells the sad story of the society, its selfishness, hypocrisy and capacity for bungling. Ultimately, it turns out that the illness of the elephant is hunger. The drama employs the techniques of the Brechtian theatre.



THAMPI, IRAYIMMANA. See *Irayimmana Thampi*.

THAMPI, P.V. Novelist. Author of *Karma-bandhanam* (Shackled by Destiny) and *Homam* (Offering; both 1982).

THAMPURĀN, KARINDRAN. See *Karindran Thampurān*.

THAMPURĀN, KOCHCHUṆṆI. See *Kochchuṇṇi Thampurān*.

THAMPURĀN, KOTṬĀRAKKARĀ. See *Koṭṭārakkarā Thampurān*.

THAMPURĀN, KOTṬAYAM. See *Koṭṭayam Thampurān*.

THANKAPPAN NAIR, C. Writer, who summarised and translated afresh Dostoevsky's *Crime and Punishment* (1982).

THANKAPPAN NAIR, P. Author of *A Wreath of Malayalam Proverbs and Their Corresponding English Proverbs*, etc. (Mangalore, 1906) and "Malayalam Women: Their Past and Present" (*Folklore*, Calcutta, 155-77).

THARAKAN, K.M. (1930- ). Critic, who has ed. *Selected Poems: Vallathol Nārāyaṇa Menon* (Trichur, 1978) and authored *Pāśchātya Sāhitya Tatvaśāstram* (1975; a survey of Western literary theories), *Malayāla Novel Sāhityam Charitram* (History of Malayalam Novel; 1977), *Ādhunika Novel Darśanam* (The Concept of Modern Novel) and *Enṅil Aliyunna Dukham* (novel, 1978). He has brought out in 1981 critical biographies of distinguished literary persons, who received the Nobel prize from 1901 to 1981. He is editor of "Malayala Manorama Weekly" and "Bhāshāposhiṇi". He was Professor of English (1959-79). In 1986 has been pub. *Anasvaranāya Urūb*, a comprehensive study of the creative approach and achievements

of an eminent novelist and story writer, the late P.C. Kuṭṭikrishṇan (q.v.).

THARAKAN, PĀRĀYIL URUMŌSO. See *Pārāyil Urumōso Tharakan*.

THARKAN, PUTHENKAVI MATHAN. See *Puthenkavi Mathan Tharkan*.

THARAKKAL VARIER (fl. 15th cent.). Poet, who composed *Pārijāta haraṇam-champū* (on the stealing of Pārijāta). The poet was a warrior chief of the Zamorin of Calicut and was a great scholar in Sanskrit. In the *Pārijāta-haraṇam*, the quarrel between Indrānī and Satyabhāmā, and the fight between Kṛishṇa and Indra, are particularly noteworthy.

THIKKURISSI GAṆGĀDHARAN. Researcher. Author of *Kēarla Varmā yude Gadya Kritical*, *Kēṇalavarmayum Malayāla Gadyavum*, etc.

THIRUKKURAL BHĀSHĀ. Malayalam version in prose of the Tamil classic, which was prepared during the 16th century.

THIRUNĀL, AŚVATI. See *Aśvati Thirunāl Mahārājā*.

THIRUNAL, KĀRTHIKA. See *Kārthika Thirunal*.

THIRUNĀL, SVĀTI. See *Svāti Thirunāl*.

THIRUNALLUR KARUṆĀKARAN. Modern poet, who sang the songs of revolution in Kerala. His collection of poems pub. in 1984 is marked by the lyrical beauty. The poems idealize pious thoughts and feelings connected with the concepts of social justice, revolution, etc.

THIRUVALLA SRINI. Author of *Śilpikal* (Architects; 1982), a drama.



THOLAN. See *Tolan*.

THOMA KATHANAR. See *Parammakal Thoma Kathanar*.

THOMAS, C.J. (1917-60). Dramatist and critic, who tr. *Antigone* (1957) into Malayalam and has written a few plays, of which *Crime No. 27 of 1128* is an interesting experiment in dramatic form. His *Avan Vinḍum Varunnu* (He Comes Again; 1950) and *Ā Manushyan Nī Tanne* (You Are That Man; 1955) are problem plays. His *Uyarunna Yavanikā* (The Rising Curtain; 1950) is a critical work on drama. In *Crime No. 27 of 1128*, there is the story of a murder in Brechtian manner. His *Avan Vinḍum Varunnu* tells the story of a soldier, who on return home from the war, forgives his wife, who is pregnant by his friend. He forgives his friend too. In *Ā Manushyan Nī Tanne*, the Biblical king David pays for his sin of loving the beautiful wife of his soldier Uriah and getting him killed. Thomas in his plays has highlighted the metaphysical problems of guilt, punishment and forgiveness.

He was a progressive critic, who examined many live social problems in an unorthodox and sometimes provoking manner. He drifted into the communist camp during the forties but soon got out to become an anti-communist. His drama *Vishavriksham* exposes the communist ideology and tactics.

His wife, Mrs. Rosy Thomas has written a few reminiscences about her late husband.

THOMAS, SARA. See *Sara Thomas*.

THOMAS, T.S. Writer, who adapted in Malayalam in 1963 *A Tale of Two Cities* by Charles Dickens and R.L. Stevenson's *Treasure Island*.

THOMAS MATHEW, M. Modern writer,

who is known for his contribution to literary criticism. He adheres to the dogma of the writer's commitment to himself, and the principles of beauty and truth, but wants the writer to rebel against the degrading social values. His anthology of literary essays is *Danda Gopurathillikk Vennudum* (1978). In 1986, he has pub. *Sāhitya-darśanam*, which deals with the basic aspects of aesthetic vision embodied in literature.

THOMMAN, KUNNUKUZHIYIL. See *Kunnukuzhiyil Kochu Thomman*.

THOPPIL BHASI. See *Toppil Bhāsi*.

THOTTAM, MARY JOHN. See *Mary Beninja, Sister*.

THULASI. Writer, whose short story collection is *Kaipuntre Nityam* (Bitterness for Ever; 1964).

THULLAL. See *Kuñchan Nambiar*.

THYCAUD CHANDRAŚEKHARAM NAIR. Modern poet, who has a number of poems to his credit.

TIKKOTIYAN (1916- ). Dramatist, who has several hilarious comedies and *Tikkoti-yante Ekankangal* (collection of one-act plays) to his credit. His chief dramas are: *Jīvitam*, *Putiya Teṭṭu*, *Kanakam Vilayunnammānu*, while, *Āsvahridayam* is his novel. In his dramas he has dealt with social problems. His *Prasavikkāṭṭa Amma* (The Barren Mother; 1955) is his experimental drama, while *Anxiety Neurosis* (1957) is a collection of his one-act plays. His other dramas are: *Ore Kutumban* (The One and Only Family; 1964) and *Maḷavillinte Naṭṭil* (In the Land of the Rainbow). His original name is P. Kunjanantan Nair and he had served in the All India Radio.



**TIRUMULPĀD, GOPĀLAN KERALAM.**  
See *Gopālan Keralam Tirumulpād*.

**TIRUNĀL, ĀYILYAM.** See *Āyilyam Tirunāl*.

**TIRUNĀL, VIŚĀKHAM.** See *Viśākham Tirunāl*.

**TIRUVATTAR NĀRĀYAṆA PILLAI.** An actor, whose dramatic troupe: *Manomohanam* was responsible for evolving the Malayalam stage.

**TOLAN** (fl. c. 11th cent.). Poet of the court of Kulaśekhara, a Malabar king. Some stray verses, attributed to the poet, are still current in Malabar and are freely used by Malabar actors to entertain audience. An epic, *Mahodaya-Sureśa-Charitam* is also ascribed to him. Tolan was a great scholar of both Malayalam and Sanskrit. See *Aṭṭap-rakāram, Kramadīpikās*.

**TONI YĀTRĀ.** See *Sāhityamañjarī*.

**TOPPIL BHĀSĪ.** Dramatist, whose *Mūladhanam* (Capital), *Sarvekkallu* (The Survey Stone), *Ningal Enne Communistākki* (You Made Me a Communist), *Visakkunna Karimkali* (The Hungry Blackleg) and *Mutiyanaya Putran* (The Prodigal Son; also filmed), all plays dealing with contemporary questions, are popular on the stage. His other plays are: *Puthiya Akasvum Puthiya Bhūmiyam* (New Sky and New Earth; story of a young engineer whose ideals clash with the selfish interest of his father-in-law), *Aśvamedham* (dealing with the problem of leprosy) and *Sarasayya* (1964; also on leprosy).

He has also written stories for films. His drama *Ningal Enne Communistākki* was instrumental in the spread of communist movement and was extremely popular on the stage. His Malayalam version of the celebrated Sanskrit drama *Mrichchhakatikam* has been successfully produced in 1985.

His yet another drama *Pañchālī* (1986) is an attempt to re-create the role of that epic character in the complex story of life portrayed in the *Mahābhārata*.

His autobiography *Oḻivile Ōrmakaḷ* (Memories of the Underground) appeared in 1960.

**TOTTAKKĀT IKKAVAMMA** (1864-1916). Dramatist; she is the author of a puranic play: *Subhadrārjunam*, pub. in 1902.

**TOTTAKKATT NĀRĀYAṆA MENON.**  
See *Wickremasinghe, Martino de Silva*.

**TOṬṬI** (Scavenger). Novel (1952) by Nāgavallil R.S. Kurup (q.v.), which is the story of scavenger Kelu. Deprived of maternal love, Kelu is the son of a cruel drunkard father. Vāpi, a young sweeper, comes to his life and she gives birth to a girl, but soon after dies. Kelu hands over the baby to a Christian orphanage. The baby becomes a fine girl and is married to an ideal social worker. Kelu as a scavenger has also to work in the very house, where the girl is married. One day, before his death, he also comes to know of it that she is his own daughter. The novel is replete with charming scenes of affection and is an attack on the social system as well.

**TOṬṬIYUTE MAKAN** (Son of the Scavenger). Novel (1948) by Takazhi Śivaśāṅkara Pillai (q.v.).

Dealing with the people placed in the lowest class of the society, it shows how a scavenger couple striving hard to provide their son a calling better than theirs, were frustrated in their hope and ultimately die in misery. And the son, disgusted with the squalor of his life and the cruelties to which his class is subjected, becomes a leader and sacrifices himself for the cause of his class.

The novel has been rendered into Hindi under the title: *Chunauti*.



**TUKKUMARATHILUM.** See *Sāhityamañ-jarī*.

**TUNCHATHU EZHUTHACHCHHAN.** See *Ezhuthachchhan, Tunchathu*.

**TURAVŪR MĀDHAVA PAI (1905-71).** Author of a biography (1949) of Sahitya-kusalan Seshagiri Prabhu, the famous author of *Vyākaraṇa Mitram*.

**TUTTLE, EDWIN HOTCHKISS (b. 1879).**

American Indologist, whose chief works are: *Dravidian Developments* (Linguistic Society of America, Philadelphia 1930), "Dravidian Researches" (*American Journal of Philology*, April 1929) and *Finnic and Dravidian* (New Haven, 1911).

**TYLER, STEPHEN A.** Author of "Dravidian and Uralian: The Lexical Evidence" (*Language*, 1968).



# U

**UDAYABHĀNU**, A.P. Essayist, who is known for his humorous essays. His essays are written in easy persuasive style with numerous literary allusions, anecdotes and delightful digressions. From active politics, he has turned to literature. *Ente Manorajyangal* (1981) is a collection of his humorous writings. He has pub. his selected essays, relevant to the social life in Kerala, in 1984. His collection of essays: *Talatinrinja Chintakal* has been pub. in 1985.

**UDAYA VARMĀ RĀJĀ**, KADATHANAD. See *Kadathanad Udaya Varmā Rājā*.

**UKKANDANUNNI NAIR**, K.P. Author of *Simbādu Kappalkāran* (Sindbad the Sailor; 1915).

**ULLATTIL GOVINDANKUTTI NAIR** (1906-66). Critic, who is known popularly by his initials 'G.K.N.' A selection of his critical writings is collected in *Sāhitya Sañchāram* (Travels through Literature) and *Viśva Kānti* (The Glory of the World). *Ghandha Pātham* (The Thorny Way, 1964) is a scholarly writing.

**ULLŪR S. PARAMEŚVARA IYER** (1877-1949). A great poet and one of 'the great trio' (the others being Kumāran

Āśān and Vallathol Nārāyaṇa Menon) of modern poetry. He was a marvel of patient industry, a scholar and historian of great eminence and a talented poet. In addition to Malayalam, he could claim scholarship in Tamil, Sanskrit and English. All the above trio started composing in the Sanskrit tradition, but soon Āśān discovered a fresh field and became a leader; Vallathol following up quickly. But Ullūr, as far as 1920, was dabbling in the conventional style of poetry, while the other two had gone ahead considerably in the new paths.

It was after the death of his devoted master, Kerala Verma Valiya Koyil Tampuran (q.v.) in 1915, that Ullūr came to realize that he was left behind. Though for a few years even after 1915, he continued to write in the old style, it became apparent that in order to be in tune with the times, he must revise his views on poetry. And, as he was ambitious, he worked hard and regained a lot of ground. He abandoned many of his old practices, like insistence on rhyme in the second syllable, and the lavish use of *alaṅkāra*. He also rejected the Sanskrit metres, and gave preference to indigenous Malayalam metres, following the path shown by Āśān and Vallathol. He could not, however, discuss



social and political subjects immediately—he was a servant of the Travancore State—but he could, in due course, make noteworthy contributions in this direction also. Having seen the success of poems like *Karūṇa* (q.v.) by Āśān and *Magdalana Mariam* (q.v.) by Vallathol, dealing with the conversion of prostitutes, Ullūr composed a poem on a similar theme under the title *Pingalā* (q.v.). But Ullūr had his own special subjects too. He was particularly interested in philosophical and spiritual subjects, which gave him plenty of scope for didacticism. He also wrote a good number of lyrical poems.

The shorter poems composed after his Mahākāvya, *Umākeralam* (q.v.), numbering well over 150, have been collected in *Arūṇodayam* (Sunrise; q.v.), *Tārāhāram* (Garland of Stars; q.v.), *Kiraṇāvali* (A Sheaf of Rays), *Tarangiṇi* (The River), *Ratnamālā* (Necklace of Gems), *Maṇimañjūshā* (Bunch of Gems), *Hṛidaya Kaumudī*, *Kalpaśākhi* (The Celestial Tree), *Amṛitadhārā* (An Ambrosial Shower), *Dīpāvali* (Festival of Lights, 1934), *Chitraśālā* (Portrait Gallery) and *Taptahridayam* (A Sorrowing Heart). But the more important among his later-day compositions, however, are his *Khaṇḍakāvya*s—*Pingalā*, *Karṇabhūshaṇam* (Karṇa's Ornaments) and *Bhaktidīpikā* (Lamp of Devotion) (qq.v.); *Karṇabhūshaṇam* is considered his masterpiece. His other important works are: *Sujātoḍvāham*, a champū, *Maṅgalāmañjarī* and *Vanchisa Gīti*. Though a classicist to begin with, Ullūr had to fall in line with the Romantic Movement. His poem 'Maṇittuli' (Drops of Rain), included in the anthology *Tārāhāram*, is a great artistic piece and depicts man's life through the drops of rain.

Ullūr was also the author of *Kerala Sāhitya Charitram* a history of Malayalam literature, vols. I-V, 1953, 1954, 1955, 1957), pub. by the University of Kerala, Trivandrum. It is the product of thirty-five years of inten-

sive study and research. While engaged on this project, he was publishing a series of tracts on his research studies also. These tracts were subsequently collected in the four volumes of *Vijñāna Dipikā*. As the Head of the Trivandrum Manuscript Library, he pub. *Rāmācharitam*, *Kannassa Rāmāyaṇa* and *Girijā Kalyāṇam*, all for the first time. His *Ambā*, a drama, which cannot possibly be staged due to its being voluminous, treats of the puranic heroes and heroines, taking on the symbolic form of lofty ideals. For school children, he ed. an anthology of poetry: *Padyamañjarī* (7 vols., 1915-31).

Ullūr 'represented the vernal splendour of Malayalam poetry'.

**UMĀKERALAM.** Mahākāvya (1914), composed by Ullūr Ś. Parameśvara Iyer (q.v.).

Based on an episode from the history of Travancore, it contains passages in the epic, like the lament of Umāyamma Rani for her children drowned in a tank by her foes, the panegyrics on Kerala, etc. The work has an abiding place in the Malayalam poetry. Composed in the *Maṇipravāla* style, it consists of 19 cantos.

**UMĀ-VIVĀHAM.** See *Kochunni Tampuran*.

**UMMĀCHU.** Social novel (1952) by P.C. Kutṭikrishṇan (q.v.), which describes the life-struggle of Ummāchu, a middle class Muslim woman. Ummāchu loves Māyan, but Birān outwits Māyan and wins the hand of Ummāchu in marriage. Later on, in collaboration with Ummāchu, Māyan murders her husband and marries her. From her former husband, Ummāchu has a son, Abdu while from her new husband, she also has sons. When Māyan comes to know of it that Ummāchu's son Abdu knows the plot of his father's murder, Māyan quits home. Conscience drives him to commit suicide. Ummāchu's sons also quarrel among themselves and all



of them develop hatred against their mother. This has made Ummāchu's life all the more miserable. In the epilogue, the author narrates how Abdu married Chinnammu, daughter of Ummāchu's Hindu steward, Chappunny Nair. Obviously the novel makes a plea for a harmonious relation between Hindus and Muslims.

The novel is very popular and has also been filmed. It is a study of crime and punishment, of suffering and tolerance.

UMMERKUTTY, A.N.P. Writer, who tr. ex-Vice-President Hidayattulla's autobiography in Malayalam (1981).

UNNAVILLA UDUKKAVILLA. See *Sāhitya-mañjari*.

UNNAYI VARIER (fl. early 18th cent.). Celebrated Malayalam poet, who resided either permanently or occasionally at Trivandrum and that he had the patronage of Mahārāja Kārthika Thirumal alias Dharma Rāja of Travancore. It is said that like other members of his Varier community, he earned his livelihood by making garlands, preparing offerings, etc. for temple rituals and that he was associated with the Koodalmanikyam temple at Irinjalakkuda in the Cochin area. But whatever be the circumstances of his life, there is no doubt that he was an uncommon genius and that his contribution is the best of its kind.

Apart from *Girijā-kalyāṇam Harisappāṭṭu*, which is attributed to him by some scholars, Unnayi Varier was the author of *Nala-charitam* (q.v.), a work, honoured as much as in Malayalam poetry as in the history of *Aṭṭakkathā*. It is the *Nala-charitam*, which has made its author to be counted among the foremost of Kerala's poets. The *Nala-charitam* was staged in the Śrī Padmanābhāsvāmi Temple, Trivandrum in 1745.

Varier made his *Padas* exquisitely musical and some of them are intensely lyrical. After

Varier, over 100 *Aṭṭakkathās* were produced, but none of them comes anywhere near *Nala-charitam*.

UNNI, C. ACHYUTHAN. See *Achyuthan Unni, C.*

UNNI, D. PADMANĀBHAN. See *Padmanābhan Unni, D.*

UNNI, K.S. NĪLAKAṆṬHAN. See *Nīlakaṇṭhan Unni, K.S.*

UNNI, N.D. KRISHNAN. See *Krishnan Unni, N.D.*

UNṆICHCHIRUTEVI CHARITAM (13th cent.). An incomplete poem, whose author is unknown. Though a *Champu*, it lacks verses and abounds in rhythmic "prose".

Unnichchirutevi, the heroine, is the daughter of Unṇiyapilla, a dancer in the village of Chokiram in Vallavanad. Hearing the stories about the charm and beauty of the heroine, Indra, the Lord of the Heavens, secures information about her through a messenger. Indra sets out to meet her in her home. The fragment ends with the description of the heroine's house, to which Indra goes.

The description of the village is exhaustive and provides a panorama of the typical Kerala village. The description of the heroine's physical features from head to foot in this poem is unparalleled.

UNNIKRISHNAN, B. Modern poet, whose *Pidanakalam* (1986) is a collection of poems.

UNNIKRISHNAN NAIR, V. Poet, whose chief works are: *Kaladippadukal* (Footprints; a collection of poems), pub. in 1951 and *Lakshmana Vishādam* (Sorrows of Lakshmana). He has also pub. some fine translations and adaptations of Tagore. He wrote as well a biography of Vallathol (1962) as also pub. *Kalidāsa Hridayam* (1964) to intro-



duce Kālidāsa to the Malayalam readers.

**UNNIKRISHNAN PUTHŪR.** Novelist and short-story writer. His short story collection appeared in 1964. He has also pub. novels. These includes *Balikkathu*, *Rescue Shelter*, *Aṭṭukaṭṭil*, *Ānappaka*, etc. His voluminous novel *Ānappaka* (1977) displays humans as victims of the social structure as much as slaves of their own passion. His works generally offer certain valid criticism of the existing social structure.

**UNNITHAN, VARIKKOLIL KEŚAVAN.**  
See *Varikkolil Keśavan Unnithan*.

**UṆṆIYACHCHĪ CHARITAM** (13th cent.). An incomplete poem by Devan Śrīkumān, which is regarded as a model of *Maṇipravālam Champū* by others. The story weaves round a dancer, attached to the Thirumaruthoor temple, whose fame has spread so far that a young *Gandharva* comes down to the place to get a glimpse of the beautiful heroine (UṆṆiyachchī), with whom he falls in love. The fragment ends with the description of UṆṆiyachchī's house to which the *Gandharva* goes. In the poem, which is the first *Champū* in Malayalam, Sanskrit *Ślokas* are mixed with 'prose' passages, which are not ordinary prose but prose with an inner rhythm. Except the name, no further details are available about the author.

**UṆṆIYĀTĪ CHARITAM** (end of the 14th cent.). Incomplete poem, composed by Dāmodara Chākyar, a court poet, who had written a Sanskrit poem also on the same UṆṆiyāti. The poem describes the glamorous beauty of UṆṆiyāti, who is an *apsaras* born on earth, as the consequence of a curse. The curse was of Rohiṇī, the wife of the Moon god, who was angered by the wayward nature of her husband, who visited the *apsaras* after being struck by her beauty, when he saw her bathing in a pond. She sang

melodiously when she was only 12 and the Moon was burning in the fire of love. He sent two of his emissaries to Earth. This fictitious story provides a halo to the beauty of UṆṆiyāti. The work is written in the mixed language of Sanskrit and Malayalam, both in prose and poetry.

**UṆṆUMĪLĪ SANDEŚAM.** See *UṆṆunili Sandeśam*.

**UṆṆUNĪLĪ SANDEŚAM** (14th cent.). The most important and the most well-known of all the *Sandeśa Kāvya*s, it is considered also as the most outstanding poem in the whole range of *Maṇipravāla* poetry; its author, however, is still unknown.

The poet, who himself is the hero, is enamoured of a young woman, named UṆṆunilī (the heroine), related on the paternal side, to the Vaḍakhumkūr royal family of Central Kerala and also supposed to have descended from Urvaśī, the celebrated nymph. While the hero and heroine are asleep, a jealous *yakshi* (fairy) picks up the hero and flies southward to some mysterious destination. But when dawn breaks over Trivandrum and the hero, realizing his plight, chants the *Narasimha Mantra*, the lustful nymph drops him over the city. The hero finds his way to the Śrī Padmanābhasvami Temple of the city and there meets his friend and classmate, Āditya Varmā of the royal house of Quilon. The hero relates his tale of woe to him and describes the route, when the friend agrees to carry his message of love to the heroine. The poem contains graphic descriptions of the topography of the region between Trivandrum and Kaṭṭurutti near Vaikom. References to the famous temples in this region, the rulers of the principalities on the way, the famous prostitutes and certain important aspects of the social order—all these make the book a valuable document of the past.



No other poem so graphically describes the natural beauty of Kerala; the poem is an imitation of the Sanskrit *Meghasandēśa* (or *Meghadūta*) of Kālidāsa.

UPĀDHYAYA, SUSEELA P. Author of *Mapila Malayalam: A Descriptive and Comparative Study* (Deccan College, 1970; a doctoral dissertation).

URŪB (1915-79). Fiction writer and poet, whose full name is P.C. Kuṭṭikrīṣṇa "Urūb". Urūb presents man as a social and moral being with infinite aspirations and failures. He believes that though man is basically good, he is confronted with evil. His first novel *Ummāchu* (q.v.; 1952) is a study of crime and punishment. *Minṭāppeṇṇu* (The Dumb Girl, 1958; on conflict between the rural and urban attitude to life), *Sundarikalum Sundaranmārum* (The Beautiful and the Handsome; 1958; q.v.), *Aṇiyara* (The Green Room; 1967; on the problem of an unfulfilled love) and *Ammini* (1972; a psychological study of a complex character, who meets her death at the hands of her lover). His masterpiece, however, is *Sundarikalum Sundaranmārum*, where quest is made by each man to realize his authentic self. This novel won its author the Sahitya Akademi Award. Urūb's novels throw much light on the political, social and cultural history of Malabar during the last few decades.

His short story collections are: *Tenmullukal* (Nectareal Thorns; 1945), *Nirchalukal* (Waterways; 1955), *Navonmesham* (A New Spirit; 1946), *Turannitta Jakalam* (Open Window; 1946), *Katirkkattakal* (Sheafs of Corn; 1947), *Nila Velicham* (Blue Light; 1952), *Velutha Kutti* (White Boy), *Tirenneitutta*, *Cherukathal* and *Reserve Cheyyatta Berth* (Unreserved Berth; 1980). He has so far pub. more than 15 collections of short stories. His chief stories are: "Ārādhana" (Adoration), "Glass With Care", "Ach-

chanṭe Makan" (Son of the Father), "Poṇgamma", "Velakkāriyūṭe Chekkan" (The Lad of the Servant Maid), "Paṭachchonte Choru" (The Bread of the Creator), "Orupara Kaṇṇunīr" (A Vessel of Tears; 1960), "Gōpālan Nāyarūṭe Tāṭi" (Gopalan Nayar's Bread), etc. He studies human nature with the attitude of a philosopher, who is emotional, liberal and optimistic. Drawing his materials from the middle classes of Malabar, Urūb's works display a fine sense of humour, a facile style and an undertone of irony. It is the rural Kerala, which furnishes the plots for his stories. Some of his novels and short stories have also been filmed. He has been a guide to many a fiction writer.

His chief plays are: *Maṇṇum Peṇṇum* and *Tikoṇḍu Kalikarutu* (Do Not Play with Fire; 1958), while *Pirannāl* is his poetical collection. *Urūbinte Śaniyazhchakal* (Urūb's Saturdays) is a collection of the articles in the "Saturday Column", which he wrote when he ed. the "Malyala Manorma" Weekly. His other fiction works are: *Aṅkavīran* (1967), *Mallanuom Maraṇavum* (1966) and *Appuvinte Lokam* (1967).

URUMESE, K.P. Author of *Mānasollāsam* (1975-76), a poem.

UTRAM THIRUNĀL MĀRTANḌA VARMA. Poet and a successor of Svati Thirunāl (r. 1824-47). He is the author of one *Aṭṭakkathā*: *Śimhadhvaja Charitam*, a rather mediocre production, but he is remembered as an art connoisseur, as the reformer of the Palace Kathākali Troupe and above all, as the patron of actors like Easwara Pillai Vicharippukara and Nalamuni, who have since risen to legendary fame. He was responsible for the publication of 58 *Aṭṭakkathās*.

UTTARARĀMA-CHARITAM. See *Chathukutti Mannadiar*.



# V

V.K.N. (V.K. NĀRĀYAṆA KUTṬY; 1932- ). Fiction writer, whose novels are politically oriented. His chief novels: *Ārohaṇam* (Ascending; 1969) and *Syndicate* (1970) satirize the political leaders who rise to power. Of his several novels, *Pitāmahan* (The Paternal Grandfather; 1976), his masterpiece, is set against the political backdrop of the erstwhile Cochin State, the story of Sir Chathu's rise to power and satirizes the way opportunists achieve their ends under every set-up. The author's satire is scathing. Among his many short stories replete with wit, humour and the sting of satire, those that have the Payyan (The Chap; 1964) as the hero are very popular (*Payyanṇe Yātrakaḷ*; 1969). These stories satirize all the evil forces that dominate the political and social life of modern times. It was V.K.N. who brought squibs into Malayalam stories.

V.V. (1916-68). Writer, whose full name is Vallathol Vāsudeva Menon. He was son of the famous poet, Kuṭṭippurattu Keśava Nair (q.v.) and belongs to the Vallathol family. His chief works are: *Mārārum Kuṭṭukārum* (Marar and his Friends), *Raṅga Maṇḍapam* (The Stage; 1949; thumb-nail sketches) and *Sandhyā* (short story collection). His pictures of persons are vivid,

realistic and enchanting. He has also tr. G. Śankar Kurup's some poems into English.

VADAKKAMKŪR RĀJARĀJA VARMA. See *Vaṭakkamkūr Rājarāja Varmā*.

VADUTHALA, T.K.C. (1921- ). Writer, whose novels, e.g., *Changalakkal Nuruguanu* (1978) offer certain valid criticism of the existing social structure. His short stories mainly depict the life of the downtrodden community of Pulayas, his chief short story collections being *Jāliyenta* (What is Caste?; 1964), *Niyum Nanum*, *Hridayattuṭippukal*, etc.

VAIDYANĀTHA IYER Compiler of *Malayāḷattile Bālasāhitya Grandhaṅgaḷute Sūchikā* (A Bibliography of Children's Literature in Malayalam; Trichur, 1964).

VAIKKOM CHANDRAŚEKHARAN NAIR (1920- ). Writer, who has social and political plays to his credit. *Ente Thulasichedikal* (My Thulasi Plants; 1964) is his short story collection, while *Gotradaham* (The Thirst of the Tribe; 1980) is his major novel. He has more than 50 books to his credit.

VAIKKOM MOHAMMAD BASHĪR. See *Mohammad Bashīr, Vaikkom*.



**VAIKOM PĀCHU MUTTATU** (1814-82). A historian (author of *A History of Travancore* in Malayalam; 1868), who is noted for his autobiography as well as a Malayalam grammar. He was the Royal physician to the king of Travancore and therefore has access to the palace archives. For children, he wrote *Bālabhūṣaṇam* (Adornment for Children, 1868), dealing with a variety of topics mainly exhortatory in nature. Though concerned with moral instruction, it has sections on astronomy and other sciences.

**VAILOPPILLI ŚRĪDHARA MENON** (1911-85). Malayalam poet; some of his poems are: *Assam Panikkar* (The Assam Coolies; describing the return home of Kerala people from Assam), *Sahayante Makan* (Son of the Sahyas; a poem on an elephant, who broke all fetters to become free), *Mampazham* (The Mango Fruit; a tearful tribute to mother's love). Most of his poems depict the life in Kerala. The more important among his poems are collected in *Kannikkoithu* (The First Harvest), *Śrīrekṣā* (Line of Grace), *Onappattukal* (Songs of Onam) and *Vidā* (Farewell; 1975-76). *Rishyaśṛṅgamum Alexandarum* is a play. His *Kaippa Vallari* won the Kerala Sahitya Award in 1965, while his *Vidā* won the National Award in 1971. He also won the Soviet Land Nehru Award in 1969. The *Kuḍizhippikal* is his masterpiece, which exposes the cancerous dilemma deep-rooted in the soul of the middle class. His *Kunṇimanikaḷ* (Beads of Kunni; 1954) is a collection of his poems for the young. In 1980 was pub. a collection of poems: *Makarakkoyttu* (The Second Harvest), which won the Vayalar Award. His selected works have been pub. in 1984. His last poem 'Kṛishṇa-mṛigangal' (The Deer; 1985) is inspired by an incident in Trichur Zoo, when owing to the indifference of the watchmen, stray dogs enter the deer enclosure and kill and eat

one of them. Seeing this the other deer run amuck, hit their heads against the iron fence and commit suicide. An accomplished poet, he deals with contemporary problems in his works.

**VAIRĀGYA-CHANDRODAYAM HAMṢAP-PAṬṬU**. See *Koṭṭayam Vira Kerala Varmā*.

**VAIŚIKA TANTRAM** (Art of the Hetaera; 13th cent.). Poem, which was composed in the *Maṇipravāla* style. Written by an unknown author, it is a treatise on the art of the courtesan. The advice given to the courtesan Anaṅgasenā by her mother forms its theme: "Others lose their wealth, because of love, but my child, we stand to gain by it." The mother further advises her daughter that it is only during youth that maidens should acquire as much wealth as possible so that they may cross the vast ocean of old age. It thus forms advice for achieving success in the profession of a prostitute.

Despite its antiquity, the work reads much like modern poetry. Examples from this poem are quoted in *Līlātilakam* to elucidate the language and type of the *Māṇipravāla* poetry.

**VAIYAPURI PILLAI, S.** (1891-1956). Author of *Research in Dravidian Languages* (Madras, 1946).

**VAKKAM ABDULAR KHĀDAR** (1912-76). Writer, who is noted for his *Tūlikā-Chitraṅgal* (Pen-Pictures; 1945), *Chitra Darśini* (A Picture Gallery) and *Chitramandapam* (Picture Pavilion; 1954) treating of the biographies of the well-known writers and politicians of the present time. His *Tējasvikaḷ* (Luminaries; 1964) and *Pratibhāśalikaḷ* (Intellectuals; 1st ed. 1955, 2nd ed. 1957) contain short biographies of western thinkers and writers. His critical work is *Sāhiti-darśanam* (1963). For children, he wrote *Tolstoy Kathākaḷ* (3 Pts., 1953).



VALATH, V.V.K. Author of *Sangha Kalā Keralam* (1978), which attempts to reconstruct the Kerala of the early Sangha Period.

VALLACHIRA MĀDHAVAN. Modern writer, who is known for his novels.

VALLATHOL NĀRĀYAṆA MENON (1878-1958). Great poet, who was born in Mangalam. He was one of 'the great trio' (the others being Kumāran Āśān and Ullūr Parameśvara Iyer) of modern poetry. Though Vallathol was the youngest of the three, he started writing earlier than the other two. He showed gifts for versification even at the age of 13, and by the time he was 26, he had already written sixteen books. His important poems of the period are *Kirāta Śatakam*, *Vyāsāvatāran*, *Rituvilāsam*, *Panchatantram*, etc. As a matter of fact, he was a born poet and there was poetry in whatever he wrote and said. But most of these were compositions of the old type; some of them were verses on the Ayurvedic system of medicine. In fact, his parents wanted him to become a physician and he had studied the subject too. But none could stifle the poet in him, for it was his poetic energy that he could translate at the age of 27, the whole of *Vālmiki Rāmāyaṇa* into simple Malayalam verses in record time of 20 months. But the real poet in Vallathol blazed forth with the pub. of *Badhira Vilāpam* (1910; q.v.), a moving lyric on the poet's deafness. After appreciating the effect of Āśān's *Vīna Pūvu* (q.v.), Vallathol saw the possibility of a new trend in Malayalam poetry. Vallathol pub. another short poem, *Bandhanasthanaya Aniruddham* (Aniruddham Bound; 1940; q.v.), which established him as a first-rate poet. His other works are: *Daṇḍakāraṇyam*, *Gaṇapati*, *Vilāsalatikā*, *Kochchu Sītā*, *Achchhanum Makalum* (q.v.), etc.

In 1914, was pub. *Chitrayogam* (a *Mahā-*

*kāvya* composed in the conventional style on the story of Mandāravati and Sudarśana as narrated in the *Kathāsaritsāgara*; this earned the poet the title of "Mahākavi"), but the poet's fame rests largely upon his numerous short poems, written from the year 1903 to 1957 and compiled in the series *Sāhitya Mañjari* (q.v.; Pts. I to 11). Some longer poems were pub. separately, e.g., *Oru Kathu* (One Letter), *Sishyanum Makānum* (The Disciple and the Son) and *Magadalaṇa Mariam* (Mary Magdalene; q.v.). Vallathol imposed on himself no limitations on the choice of subjects. Even a 'torn pillow' (*Kirathalayana*) was a subject good enough for him. He treated subjects from the Purāṇas as also made use of Christian, Islamic, Buddhist and Jaina stories; his example has been followed by other poets of his generation. Vallathol's *Ambadiyil Chenna Akrūran* (Akrūra Goes to Ambadi), gives a charming picture of the child Krishna.

A prominent lyrical poet, Vallathol has written several love lyrics: one of the most charming is *Rādhāyude Kritharthatha* (Rādhā's Gratification). He was also associated closely with the national movement and became a leader in the cultural front. His poems on Gandhiji and Mother India inspired hundreds of people to a life of sacrifice for the country's cause. His poem on Gandhiji, entitled *Ente Gurunāthan* (My Guru) has earned wide acclaim. In 1922, he rejected the royal award from the Prince of Wales in recognition of his literary contributions. His earliest nationalist poem was on the death of Dadabhai Naoroji in 1917.

In literary criticism, Vallathol's critical writings were pub. in *Ātma Poshini*.

Deeply versed in ancient and classical Sanskrit literature, Vallathol tr. into Malayalam, such works as Vālmiki's *Rāmāyaṇa*,



Kālidāsa's *Śākuntalam*, Bhāsa's *Svapnavāsa-vadattam*, Hāla's *Saptaśatī*, Bhārata Mañjarī, *Unmatta Rāghava*, *Mārkaṇḍeya Purāṇa*, and *Abhisheka Nāṭaka*. More profound than these among his contributions is his tr. of the *Rigveda* into Malayalam. This work of his was pub. under the aegis of the Government of India.

During the last years of his life, Vallathol visited many parts of the world including the Soviet Union. He wrote a few poems eulogising the progress made by the U.S.S.R.; some of his poems have been pub. in Russian translations.

Vallathol was also a great organiser and a lover of art. He organized the Kerala Kalā Maṇḍalam for Kathakali. The Institute was set up in the poet's village, Cheruthuruthy.

Deriving inspiration from the ancient seers, who composed the Vedas, he gave expression to Vedic thought in his works. A many-sided personality as Vallathol was, he has been compared to Vālmiki, Kālidāsa, Wordsworth, a moving force of the progressive school and a celebrated poet of Indian nationalism. He was honoured at the royal court of Travancore. The Madras Government honoured him with the title of "National Poet" and he had also been member of the Kerala Sahitya Akademi and Sahitya Akademi. Later he was conferred the title of "Padmavibhūṣaṇa". A large number of people continue to enjoy his poetry without any strings.

VALLATHOL VĀSUDEVA MENON. See V.V.

VALSALA, P. (1938- ). Writer, whose chief novels are: *Nellu* (Paddy; 1972), *Āgneyam* (Arrow of Fire; 1974), *Nizhaluranguṇṇa Valli* (The Way Where the Shadow Sleeps; 1975), *Anakkillam* and *Kumankolli* (1984).

He has also written short stories, his chief story collections being *Anupamāyute Kavalkkaran* (Anupamā's Guard; 1980) and *Ānavettakkaran* (The Catcher of Elephants; 1982).

VARIER, E.M. CHAKRAPĀṆI. See *Harīś-chandra Charitam*.

VARIER, K.V. ISWARA. See *Iswara Varier, K.V.*

VARIER, KAIKKULANGARĀ RĀMA. See *Kaikkulangarā Rāma Varier*.

VARIER, KṚISHṆA. See *Kṛishṇa Varier, M.R.*

VARIER, KṚISHṆA. See *Krishṇa Varier, N.V.*

VARIER, M.R. BĀLAKṚISHṆA. See *Bālakṛishṇa Varier, M.R.*

VARIER, MADASSERI MĀDHAVA. See *Madasseri Mādhava Varier*.

VARIER, PANNIYAMPALLI VARIYATH KṚISHṆA. See *Krishṇa Varier, Panniyampalli Variyath*.

VARIER, PULAKKAD ACHUTA. See *Pulakkad Achuta Varier*.

VARIER, RĀMAPURATHU. See *Rāmapurathu Varier*.

VARIER, S. RĀMA. See *Rāma Varier, S.*

VARIER, THARAKKAL. See *Tharakkal Varier*.

VARIER, UNNAYI. See *Unnayi Varier*.

VARIKKOLIL KEŚAVAN UNNITHAN. Poet, who has several poetical works to his credit, including *Virapūja*, *Kavanasūṇangal*, etc.



- VARKEY, MUTTATHU. See *Muttathu Varkey*.
- VARKEY, PONKUNNAM. See *Ponkunnam Varkey*.
- VARKEY, T.V. Modern writer, who is known for his novels.
- VARMĀ, A.R. RĀJA RĀJA. See *Rāja Rāja Varmā, A.R.*
- VARMĀ, ĀTTŪR RAVI. See *Āttūr Ravi Varmā*.
- VARMĀ, C.R. KERALA. See *Kerala Varmā, C.R.*
- VARMĀ, KILIMANŪR RĀJARĀJA. See *Kilimanūr Vidvān Koyi Thampurān*.
- VARMĀ, L.A. RAVI. See *Ravi Varmā, L.A.*
- VARMĀ, M. RĀJA RĀJA. See *Rāja Rāja Varmā, M.*
- VARMA, MOHAN. See *Mohan Varma*.
- VARMĀ, P.K. RĀJA RĀJA. See *Rāja Rāja Varmā, P.K.*
- VARMĀ, PANTALAM KERALA. See *Pantalam Kerala Varmā*.
- VARMA, UTRAM THIRUNĀL MĀRTANḌA. See *Utram Thirunāl Mārtanḍa Varmā*.
- VARMĀ, VAṬAKKUMKUR RĀJA-RĀJA. See *Vaṭakkumkur Rāja-Rāja Varmā*.
- VARMĀ, VAYALĀR RĀMA. See *Vayalār Rāma Varmā*.
- VARRIAR, KANNAMPUZHA KRISHṆA. See *Kannampuzha Krishṇa Varriar*.
- VARRIER, DEŚAMANGALATH. See *Deśamangalath Varrier*.

VARTAMĀNA PUSTAKAM (The Book of News). The first travelogue (1787) in Malayalam, written by Parammakal Thoma Kathanar (fl. 2nd half of 18th cent.) on the model of Western prose. It tells the fascinating tale of two clerics (the writer and his preceptor, Kariyaṭil Ouseph Malpan; q.v.) of the Church visiting Rome in 1778 via Brazil and Portugal and their return voyage after an audience with the Pope. Kathanar was not only a shrewd observer of men and scenes, but a gifted story-teller with a sense of the graphic. The travelogue was printed for the first time in 1936.

VASU, E. Modern writer, whose novels (*Apūrṇam*, etc.) are noted for their presentation of the misery of the non-gazetted officers. He has also a good number of short stories to his credit.

VĀSUDEVA BHATṬATIRI, C.V. Author of *Nalla Malayalam* (Good Malayalam; 1980) and several other works.

VĀSUDEVA MENON, VALLATHOL. See *V.V.*

VĀSUDEVAN KARTHA. Author of *K.C. Māmma Māppīḷa* (1955), which describes the life-story of the famous publisher and Christian social reformer of that name.

VĀSUDEVAN MŪSAD, KAIPPALLI. See *KV.M.*

VĀSUDEVAN NAIR, K. (1909- ). Author of a biography of Vaidyaratnam P.S. Variyar (1953), who was founder of the famous Ayurvedic Institution at Kottakkal, Kerala.

VĀSUDEVAN NAIR, M.T. (1933- ). Fiction writer, who was the editor of the weekly magazine of "Mātrubhūmi". His chief



novels are: *Nālukeṭṭu* (Traditional House With an Inner Courtyard; 1958), *Kālam* (Time; 1969), *Asuravittu* (q.v.; 1962), *Manju* (Snow; 1964), *Arabipponnu* (q.v.; jointly with N.P. Mohammad), *Vilāpayātrā* (Mourning Procession; 1978) and *Randamuzham* (The Second Turn; 1984). His chief short story collections are: *Olavum Tīravum* and *Kuṭṭeṭatti*. His chief short stories are: "Iruṭṭinte Ātmavu" (The Soul of Darkness), "Kuṭṭeṭatti" (Elder Sister by Name Kuṭṭi; 1959), "Vittukal" (Seeds) and "Bandhanam" (Fetters; 1963). His stories generally depict the decay of Nair families or loss of human values. He won the Kerala Sahitya Akademi award for his *Nālukeṭṭu* (on the fall and disintegration of a rich Nair family) and the National Award for *Kālam* in 1970. Several of his works including the novel *Mañju* (written in the stream-of-consciousness style) have been tr. into English. His stories have been made into films and one such film "Nirmālyam" has won the President's Gold Medal. He has pub. two collections of literary essays and a travelogue: *Ālkkūṭṭattil Taniye* (Alone in the Multitude; 1972) on his visit to America. His other chief works are: *Raktham Puranda Munnukal*, *Veynlum Nilavum*, *Vedanayude Pūkal* and *Ninte Oramkke*. For children, he wrote *Māṇikkakkallu* (The Ruby Stone).

VĀSUDEVAN PILLAI, A.M. Author of *Akkāni* (1982), a novel, and short stories. He has also pub. a drama *Kuchelan* (1986).

VATAKKAMKŪR RĀJARĀJA VARMA. Modern poet, who belonged to royal family. His three epics are: *Rāghavābhyudayam*, *Raghuvīra Vijayam* and *Uttara Bhāratam*. *Draṇī Prabhāvam*, a poem, is based on the "Sauptika Parva" of the *Mahābhārata*, while *Vairāgya Darpaṇa* places emphasis on spiritual aspects. *Śaili Pradīpam* and *Sāhiti Śarvasvam* are his prose works. He wrote

critical works on *Uṇṇinīlī Sandeśam*, *Ezhuthachchhan*, etc. He wrote a biography (1955) of Ullūr Parameśvara Iyer (q.v.), which is an important work in Malayalam. *Sāhitya Mañjushikā* is a collection of treatises on ancient Malayalam literature. In Sanskrit, he composed *Kanyākumārī Stavan*. He also wrote a history of Sanskrit literature in Malayalam under the title *Keraliṇi Sanskrit Sāhitya Charitram* (6 vols.), which is a stupendous task for an individual. For the uplift of Kerala culture, he considered the study of Sanskrit language and literature as essential.

VATAKKAN, Fr. Christian missionary, who has recently pub. a travelogue about his pilgrimage to Rome, Jerusalem and other holy centres.

VAYALA VĀSUDEVAN PILLAI. Author of *Agni* (Fire; 1981), a drama. It uses minimal stage setting and employs the introduction of visual arts and physical movements to a considerable degree. His other works include *Raṅgabhāṣā* (The Language of the Theatre; 1984). His *Varavelppu* (Reception 1985) is an interesting play, while *Dṛiṣyavedi* (1985) is a book on dramaturgy combining the indigenous and western approaches.

VAYALĀR RĀMA VARMA (1928-75). Poet, who in his works discusses the contemporary social and economic problems and exhorts people to bring about revolution. The poems in his collections: *Kontayum Pūṇūlum* (The Rosary and the Sacred Thread), *Padamudrakal* (Footprints), *Nadinte Nādam* (The Voice of the People) endorse his class-war ideology. He has also composed lyrics for films and several collections of his film-songs have been published.

VAYITTILA, JOSEPH. See *Joseph Vayittila*.



**VEDĀNTASĀRAM KILIPPĀṬṬU.** Poem, attributed to one of the successors of Ezhu-thachchhan (q.v.; fl. 16th cent.). A philosophical poem, it gives the essence of Vedānta.

**VEDATARKKAM** (Logic of Religion). The first work in Malayalam prose, which treats of social problems. Written on the pattern of Western prose model, its language is powerful and lends itself well to discourses in a logical vein. The work was written by Kariyattil Ouseph Malpan, a native Christian under the influence of Portuguese missionaries.

**VEDU BANDHU.** Author of *Bhāratīya Kāvya Śāstram* (1977), which explains the Sanskrit poetics, and several other works on Greek and Indian Poetics.

**VELAYUDHAN NAIR, K.** Author of *Aravinda Darśanam* (The Philosophy of Aurobindo; 1980) and *Gandhidarśanam*.

**VELAYUDHAN PILLAI, P.V.** Author of *Entanu Kavita?* (What is Poetry?; 1980) and *Malayala Sāhitya Vimarśanam* (Literary Criticism in Malayalam; 1981).

**VELLAYANI ARJUNAN.** Chief Editor since 1975 of the project on Encyclopaedia sponsored by the Kerala Government. Seven volumes had been released by 1983.

**VELLAYKKAL GOPINĀTH.** Author of *Nāṭakakrittante Paṇippura* (The Playwright's Workshop; 1972).

**VELLU PILLAI, T.K.** See *Hemalatā*.

**VELUPILLAI ŚĀSTRĪ, M.R.** (1897-1956). Writer and author of *Jivatadīpam*, *Karuṇālayam*, *Vidhu Bhūṣhaṇa* (all novels), etc. For children, he authored *Hitōpadeśa Kathākaḷ* (1937). In the All Kerala Literary Conference of 1930, Śāstrī—an eccentric and unstable but occasionally perceptive writer—

created a sensation by attacking Ulloor and Vallathol and citing passage after passage from their poetry to show its closely imitative derivation from Sanskrit poets like Bhāravi and Māgha.

**VELŪR KṚSHNAN KUTTY.** See *Krishnan Kutty, Velūr*.

**VEṆGAYIL KUNJIRĀMAN NĀYANĀR.** See *Kunjirāman Nāyanār, Veṅgayil*.

**VENKATA RAMASWAMIE, CAVELLY.** Author of *Biographical Sketches of Deccan Poets* (Calcutta, 1829).

**VENKATASWAMI, M.N.** Author of *Heeramma and Venkataswami, or Folk-Tales from India* (Madras, 1923).

**VENKIDANGU, RĀDHĀ KṚSHNAN.** See *Rādhā Krishnan Venkidangu*.

**VENKĪTARAMANĀCHĀRYAR, S.** Author of *Allāvuddin* (1915).

**VEṆMAṆI ACHCHHAN NAMBŪDIRI.** See *Veṇmaṇi Poets*.

**VEṆMAṆI MAHAN NAMBŪDIRI.** See *Veṇmaṇi Poets*.

**VEṆMAṆI NAMBŪDIRIS.** See *Veṇmaṇi Poets*.

**VEṆMAṆI POETS** (fl. 19th cent.). Two Malayalam poets—the father and the son—who were Nambūdiris; they were Veṇmaṇi Achchhan Nambūdiri (1817-91) and Veṇmaṇi Mahan Nambūdiri (1844-93). They are remembered for their use of simple and pure Malayalam diction as also for their display of the erotic element. The father was honoured by the court of Koṭungallūr Palace.

Though father and son have the same leanings and the same style, the son was a more prolific poet. The well-known *Pūra-*



*prabandham* (realistic and attractive description of the 'Pūram', the greatest annual festival in Trichur) is by the son. The son's other works are: *Ambopadeśam* (maternal advice on courtesanship), *Kāmatilakam* and *Kavipushpamāla* (on comparing contemporary poets to flowers). The exuberance of the erotics was responsible for the quick popularity of the *Ambopadeśam* but it was also severely criticized on that ground too. Several other poets also wrote in the Veṇmaṇi style.

VENNIKKULAM GOPĀLA KURUP (1902-1980). Poet, whose collections of shorter poems are: *Saundarya Pūjā* (Adoration of Beauty), *Vasantotsavam* (The Festival of Spring), *Pushpavriṣṭi* (A Shower of Flowers), *Vellithalam* (The Silver Plate), *Māṇasa-putri* (The Dream Daughter), *Sarovaram* (The Sea), *Kerala Śrī* (The Glory of Kerala), etc. He has also some translations to his credit, like that of the Tamil *Kural* of Thiruvalluvar and some poems of Subrahmanya Bhārati. Bearing the clear stamp of Vallathol (q.v.), Veṇnikkulam is noted for the felicity of his style. The transparency and the spontaneity of his poems and their musical tone are remarkable. His favourite themes are those that extol the beauty that is in human relationships between mother and child, father and child, master and disciple and man and man.

His *Māṇikkavīṇā* won the Kerala Sahitya Akademi Award, while his *Kāmasurabhi* (Wish-Fulfilling Cow) won the National Award in 1974 and his translation of Tulsīdās's *Rāmacharitamānasa* has won the Odakuzhal Award.

VENUGOPAN NAIR, S.V. Writer, whose short stories offer a criticism of life. He uses symbols, allegory and humour in his stories. His 1982 short story collection is entitled *Tiktam, Tikshaṇam, Timiram* (Bitter, Pungent, Dark). Other anthologies of his

short stories are *Ādisesham*, *Garbhasrīman*, *Mṛitiṭālam*, *Rākhajillāthā Orāl*, etc.

VETĀLA CHARITAM. A Malayalam version (16th cent.) of the Sanskrit original, in which 25 stories have been incorporated; its author is unknown.

VETTAM MAṆI. Modern author of *Purāṇa Nighaṇṭu* (Puranic Encyclopaedia), a compendium of Hindu Mythology; it has since been tr. and pub. in English. In Malayalam, it ran into several editions.

VETTATH MAṆI (fl. 20th cent.). Christian writer, who was fascinated by the Hindu *Purāṇas*.

VETTIYAR PREMNĀTH. Edited collections of folk-poems and folk-plays.

VEṬṬŪR RĀMAN NAIR (1919- ). Fiction writer, who was born in Pālāi. He started writing poems at the age of 19, but he turned to short story. So far 11 collections of his poems and short stories have been published. His stories centre on the varied problems of Nair middle-class families. His chief novel is *Jivikkān Marannupoya Stri* (The Woman Who Forgot to Live; a gripping novel), which is the story of a maiden, whose entire youth is spent in looking after the family. He has also written a travelogue. His *Puri Mutual Nasik Vare* (From Puri to Nasik; 1964) is the record of the wanderings of a freelancer.

VIDVAN KELU NAIR. Modern dramatist, who is the author of two musical plays on legendary theme: *Kabīradāsa* and *Pakkanar*.

VIJAYAN, M.N. (1927- ). Scholar, whose pronounced predilection for the psychological approach is shown by his study of modern poets. *Chitayute Velichcham* is his collection of critical essays.

VIJAYAN, O.V. (1931- ). Fiction writer,



whose chief novel *Khasākkinte Itihāsam* (The Epic of Khāsak; 1969) has run into several editions and has won many Awards. This novel depicts the life in a village of north Kerala. In this novel Ravi, a highly educated young man, tries to seek his own identity and also the meaning of life. It is a good modernist novel of the new sensibility. His other novel *Dharma Purāṇam* was written immediately after the Emergency Period and was serialized in the weekly "Malayalanadu" in 1977, though in book form it was pub. in 1985. He has several short stories to his credit, his chief story being "Pārakal" (Rocks; 1970), in which the author visualizes, due to nuclear weapons, the end of mankind. His chief story collections are: *Vijayante Kathākaḷ* (1978; it earned the SPCS award) and *Oru Ninta Yātrāyute Ormaykkayi* (Remembering a Long Journey; 1980). He is a journalist as well. Vijayan also tr. Maxim Gorky's novel *The Artamanovs* into Malayalam. His latest novel *Gurusagaram* (1986) is of epic dimensions on the crisis in contemporary life.

VILĀSINI. See *Menon, Moorkanat Krishnakutty*.

VĪNĀ PŪVU. Poem, composed by Kumāran Aśān (q.v.) in 1909, which is an elegy upon a dead flower.

In a short poem, composed in 41 verses, the poet describes how a bud is born of a vine, how it is bathed in the ripples of silvery moonlight, how it plays with other buds and dances, how the smile of youth brightens its face, how beautiful butterflies come humming love songs, and finally, how in the end a spider's web spreads like a ceremonial shroud before the last journey.

Though a symbolic elegy upon a dead flower, there is in it a vision of the splendour and tragedy of human life.

VINAYACHANDRAN, D. Modern poet,

whose poems in the new style are collected together in the book *Vinayachandrante Kavitalakal* (1986).

VINAYAN. Modern fiction writer, whose works generally deal with army life.

VINSON, ELIE HONORE JULIEN (1843-1926). French Indologist and author of *Le Verbe dans les Langues Dravidiennes, Tamoul, Canara, Talinga, Malayala, Tulu*, etc. (Paris, 1878).

VĪRA PATNI. See *Sāhityamañjarī*.

VĪRARĀGHAVAN NAIR, P.K. Dramatist, who has several social, political one-act plays and radio plays to his credit.

VĪRA KERALA VARIMĀ. See *Rāmāyaṇam Kilipāṭṭu*.

VIRUTAN ŚAṆKU. (Śaṅku the Smart). A popular social novel (1912) by Karattu Achyuta Menon, which was written in a lighter vein. A fine example of the picaresque novel, it is remarkable for its comedy.

VISĀKHAM TIRUNĀḶ (1836-85). Prince of Travancore, who tr. some short biographies of Aristotle, Alexander, Bacon, and others form Mander's *Treasury of Great Men* and requested the great scholar, Kerala Varma Valiya Koil Thampurān (1845-1914) in 1880 to add other biographies. This work, consisting of 107 brief life-sketches of eminent men, appeared in 1895.

VISHA KANYAKĀ (The Venomous Virgin). Novel (1958) by S.K. Poṭṭekāṭṭ (q.v.), which deals with man's fight against unrelenting Nature.

A batch of enterprising Christians from Travancore arrive at Malabar in search of new pastures. They plan for a habitation in the malaria-infested jungles of Wayanad and to that end, devote all their energies.



But the anopheles is too powerful an enemy for them to overcome, and frustrated and their numbers reduced, they are beaten back by the venomous virgin earth which they could just cover with the green of cultivated vegetation.

Though interested in the fortunes of the community than in individuals, there is also the love-affair between Anthony and Mādhavī.

The work is noted for its poetic style.

**VISHṆUGĪTĀ.** A free rendering in Malayalam of the Sanskrit work *Vishṇu-vilāsam* by Ramapanivādāna, made by Kunchan Nambiar (q.v.). The work is incomplete, treating only six out of the ten incarnations of the Lord; *Prahalāda-charitam* *Hamsappāṭṭu* is only a part of *Vishṇugītā*.

**VISHṆU NAMBŪDIRI, M.V.** Scholar, who has made a study (1978) of Folk-forms and literature, and has collected several folk songs of N. Kerala. He got Ph. D. for his research on '*Thōttam Pāṭṭukal*'. He has also pub. several books on Malayalam folk songs.

**VISHṆU NĀRĀYAṆAN NAMBŪDIRI** (1939- ). Poet, whose belief is that poetry has serious tasks to undertake and he has succeeded in fulfilling his part. There is the grandeur of the Upanishads in several of his poems. He is aware of the Indian situation and the Indian capacity for indecision. His chief collections of poems are *Bhūmi Gītaṅgal* (1978) and *Aparājita* (The Undeclared; 1984). In his poem 'Kanninilavun Kulir Kattum' (Virgin Moonlight and Cool Breeze; 1985), he deals with domestic scene. His latest collection of poems is *Atirttiyilekku Oru Yātrā* (A Journey

to the Borders; 1986).

**VIŚVARŪPAM.** See *Bālakṛishṇa Panickkar, V.C.*

**VIŚVAVIJṆĀNAKOŚAM.** See *Bhāskara Panickkar, P.T.*

**VIŚWAMBHARAN, KILIMANUR.** Editor of *Keralattile Nāṭan Pāṭṭukaḷ* (Kottayam, 1967).

**VIVĀHAK-KAMMAṬṬAN.** See *Kṛishṇa Pillai, E.V.*

**VIVEKĀNANDAN, G. (1921- ).** Novelist, whose chief novel *Kallichellamma* (1965) depicts the life of a woman of the lower class, who is driven to hardship by the ruthlessness of her own fellowmen in society. He has also pub. several other novels. He has also several collections of short stories to his credit, including *Medal* (1977).

**VIVES, J. QUINTANA.** Spanish Indologist and author of "Posibilidad de Una Conexión Entre las Formas Verbales Adjectivas de las Lenguas Dravídicas y las del Sumerio" (*Sefarad*, Madrid, IV, 1944).

**VRITTAŚILPAM.** Work (1952) on prosody by Kuṭṭikṛishṇa Marār (q.v.), which holds an important place among works on prosody.

**VYĀSKARA MŪSU (1835-95).** Writer, who was the author of *Duryodhana Vadham* (a well-known *kathākali*) and *Manoramā Vijayam* (1891; a drama).

**VYĀZHAVAṬṬA SMARAṆAKAL.** See *Kalyāṇī Ammā*.



# W

WARRIAR, C.G. Modern writer, who has prepared a complete prose tr. of the *Vālmiki Rāmāyaṇam*.

WARRIAR, MATASSERI MĀDHAVA.  
See *Matasseri Mādhava Warriar*.

WARRIER, P.A. (1920- ). Scholar, who is known for his contribution to criticism. He has also a number of radio dramas to his credit. His chief work *Chavittikkulachcha Maṇṇu* (The Mashed Earth; 1958) is an experimental play. He tr. into Malayalam (1982) Mulk Rāj Ānand's *Untouchables* under the title *Ayittakkāran*.

WEBB, E. American Indologist and author of the "Evidences of the Scythian Affinities

of the Dravidian Languages, Condensed and Arranged from Rev. R. Caldwell's *Comparative Dravidian Grammar*" (*Journal of the American Oriental Society*, VII, 1862).

WICKEREMASINGHE, MARTINO DE ZILBA (1865-1937). Author of *Malayalam Self-Taught by the Natural Method* (London, 1927; 2nd ed. 1932); this work was written along with Tottakkatt Nārāyaṇa Menon.

WILLMAN-GRABOWSKA, H. Author of "La Categorie du Genre dans les Langues Dravidiennes" (*Biuletyn Polskiego Towarzystwa Jezykoznawczego, Bulletin de la Societe Polonaise de Linguistique* (Krakow, XI, 1952).



# Y

**YAKOBU NĀṬAKAM.** A specimen of early Malayalam drama, staged by the Christians of Central Kerala. The work is based on the Old Testament theme of Jacob, the patriarch.

**YATHI, NITYA CHAITHANYA.** See *Nitya Chaithanya Yathi*.

**YEŚU VIJAYAM.** See *Kattakkayayam Cherian Mappilai*.

**YUSUF, T. MOHAMMAD.** See *Mohammad Yusuf, T.*

**YUSUFALI KECHCHERI.** Modern poet, whose latest collection of poems is *Kechcherippuzha* (1986).



# Z

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**ZACHARIAS, TOBIAS.** Author of the first *English-Malayalam Dictionary* (1907; revised and enlarged by his son, Oliver F.E. Zacharias, 2nd ed. Mangalore, 1933), *Malayalam-English Śabdakośam* (1907) and *A Malayalam-English School Dictionary* (2nd ed., 1921). He also authored for children *Sindabādinṭe Kappaloṭṭam* (Voyages of Sindbad the Sailor; 1880).

**ZACHARIAH.** Writer, who has authored a number of short stories, his chief ones being "Prapañchattinte Avaśiṣṭannaḥ" (The Rem-

nants of the Universe) and *Maḷa* (The Rain) and *Oridath*. His anthology of short stories has been pub. in 1984. His *Tivantikkolla* (Train Robbery; 1985) probes into certain complex life-situations.

**ZVELBIL, KAMIL.** Czech Indologist and author of *One Hundred Years of Dravidian Comparative Philology To the Memory of Robert Caldwell* (*Archiv Orientalni, Journal Czechoslovak Oriental Institute, Praha*, XXIV, 1956).













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